# THE ROCKET'S BLAST COMICOLLECTOR

AN ILLUSTRATED MONTHLY
FOUNDED A.D. 1961 by G. B. LOVE

Number 116

125¢ The Copy

IF THE SPEED OF LIGHT COULD NOT BE EXCEEDED, THEN MAN WOULD GO TO THE STARS WITHIN THAT LIMIT. WHEN A GOVERNMENT WITH TENS OF BILLIONS OF DOLLARS TO SPEND BECOMES MONOMANIACAL, GREAT THINGS CAN BE ACCOMPLISHED. ALSO, UNFORTUNATELY, UNSPEAKABLE HORRORS.

# BEGINNING NEXT ISSUE!

## *Norman Spinrad's*

# "SUBJECTIVITY"

## DRAWN BY MIKE ZECK

AS STARSHIP THIRTEEN PASSED THE ORBIT OF PLUTO, A MEETING WAS HELD, SINCE THIS COULD BE CONSIDERED THE BEGINNING OF INTERSTELLAR SPACE.

MAYBE IT WAS BECAUSE THIRTEEN WAS STILL A MYSTIC NUMBER, OR MAYBE IT WAS MERELY THAT THE SOLAR GOVERNMENT WAS RUNNING OUT OF IDEAS, AT ANY RATE, SHIP NUMBER THIRTEEN WAS THE LONGEST SHOT OF ALL, WHICH IS SAYING A LOT CONSIDERING WHAT HAD GONE BEFORE.

# THE ROCKET'S BLAST COMICOLLECTOR NO. 116

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BACK COVER - MIKE ZECK

# IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

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CIRCULATION: 1500 PER ISSUE

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THIRD CLASS: 5 issues $5.00, 10 for $9.00, 15 for $13.00, 20 for $17.00
FIRST CLASS: 5 issues $6.50, 10 for $12.00, 15 for $17.50, 20 for $23.00
AIR MAIL: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00
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IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

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AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93, 94, 95, 97, 98, 99, 100, 102, 103, 105, 106 107, 108, 109, 110, 112, 113, 114, 115, 116

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THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #10, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: DAVID L. CARSON, JOHN ELLIS, DON ROSA, BOB SUSOR AND MIKE ZECK
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

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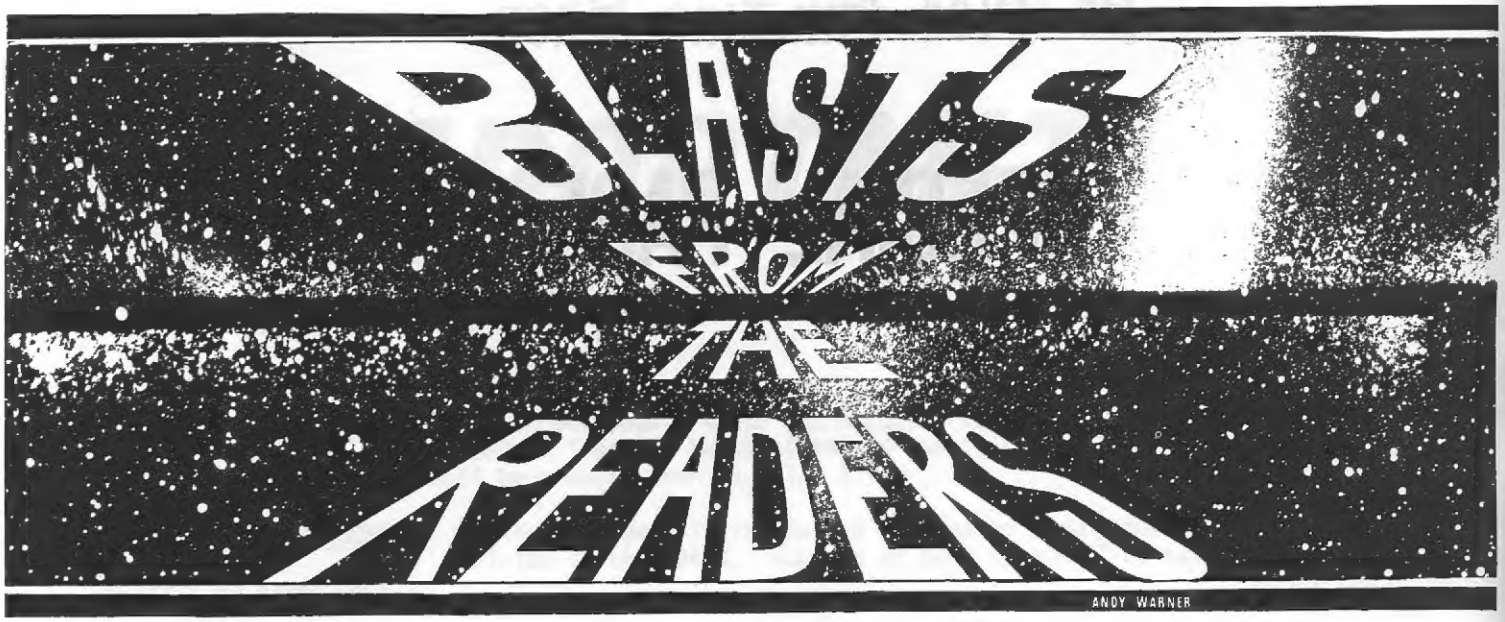
THE ADVERTISING DEADLINE FOR THE NEXT ISSUE OF THE RB&CC IS MARCH 7




CONCERNING THIS ISSUE'S COVER. SOME OF YOU MAY NOT HAVE NOTICED WHAT IT IS BASED ON. THE BASIC IDEA IS PATTERNED AFTER THE DESIGN USED BY NORMAN ROCKWELL ON A VALENTINE'S DAY COVER FOR "THE SATURDAY EVENING POST", THUS THE REASONING BEHIND THE LAYOUT AND APPROACH USED.

NOTICE THE NEW SUBSCRIPTION RATES! THEY OFFER MORE ISSUES FOR THE DOLLAR THAN THE OLD RATES DID AND ARE WELL WORTH TAKING ADVANTAGE OF. THUS I AM OFFERING ALL OF YOU LOWER SUBSCRIPTION RATES TO HELP FIGHT THE INFLATION THAT'S AFFECTING ALL OF US.

NEXT ISSUE THE ADAPTATION OF NORMAN SPINRAD'S SHORT STORY "SUBJECTIVITY" BEGINS AND IT IS OF COURSE DRAWN BY MIKE ZECK. IF ALL GOES WELL IT SHOULD RUN COMPLETE IN ONLY TWO ISSUES, BUT THE TOTAL LENGTH WILL BE A MINIMUM OF TWELVE PAGES.

MIKE HAS BEEN DOING TEXT ILLUSTRATIONS FOR THE HUMOR TITLES OF CHARLTON AND HAS JUST SOLD TWO FULL PAGE DRAWINGS TO MARVEL'S BLACK & WHITES. ONE IS OF KA-ZAR AND WILL APPEAR IN SAVAGE TALES AND THE OTHER WILL BE IN DEADLY HANDS OF KUNG FU.

Dear Jim:

RBCC 114 was really great. I love the new contents page illo. Please keep it as an institution in the mag--it's simply fabulous...seems to sum up the whole schmear of what constitutes common ground for comics/pulp/film/sf/fantasy fandoms. And thanks especially for your Richard Wentworth article. It was nice to get a look at the Spider/Pocket Books format although their ideas on modernizing our old friend The Spider seems like sacrilege at this point. [AFTER JUST READING THE FIRST COUPLE CHAPTERS OF ONE OF THE NEW REPRINTS, THE SACRILEGE WAS CONFIRMED. THE "MODERNIZING" OF IT IS NOT ONLY RIDICULOUS, BUT UNNECESSARY, AS WHAT MAKES THE SPIDER STORIES GREAT IS THAT THEY ARE NOT HOPELESSLY DATE LIKE OPERATOR FIVE, OR EVEN REALLY DATED MUCH AT ALL...EDITOR]. It looks as if he's called Spider now rather than The Spider. How could they? Well, maybe it's better than nothing at all. [NOT REALLY.] We'll wait and see.

Best wishes for future RBCC's. The magazine is a fixture in my life now and I'd really miss it if it wasn't there. Judging from no. 114, its best days are still ahead.

Don Hutchison
147 Leacrest Road
Leaside, Toronto
Ontario, Canada M4G 1E7

Dear Sirs:

Your publication is, in my opinion, the best zine that has yet to see publication. If it will keep the price down, then I say stick with the black & white covers. The cover of #114 was the best I have seen on any fanzine!

Stan Slupczynski
31700 Dolly Madison Dr.
Bldg. 15 - Apt. G
Madison Hts., Mich. 48071

ACTUALLY, ALTHOUGH I CAN'T AFFORD TO RUN COLOR COVERS AS OFTEN AS G.B. DID WHEN HE WAS PUBLISHER, I HAVE NO INTENTION OF DROPPING THEM COMPLETELY AS IN FACT THE NEXT ISSUE OF RBCC (#117) WILL HAVE A FOUR COLOR COVER BY BERNI WRIGHTSON.

Dear James:

Was settin' here...looking through a number of back issues of RBCC.

There isn't really anything I don't like! Here's one addition I'd sure like to see you make. Now, Don Rosa can really draw and I'd sure like to see many, many more of his fine drawings. MORE of his pictures in his very interesting column. HOW ABOUT SOME COVERS and pin-up pages??? See if he's got any "in his trunk" that he hasn't shown you. He might have some pics or strips you don't even know about...PLEASE ASK HIM and PRINT MUCH MORE of his cartoon work, PLEASE!!! I'd love to see a strip by him as I've ENJOYED SO-O-O MANY of his single panel illustrations in his column.

Best,
Jim Jones
744 Pomelo Drive
Vista, Calif. 92083

AS A MATTER OF FACT [I SEEM TO BE SAYING THAT A LOT SINCE I'VE FOUND MYSELF ANTICIPATING SUCCESSFULLY WHAT MANY READERS WANT] I'LL BE STARTING A STRIP BY DON IN THE NEXT ISSUE. IT'S A VERY LENGTHY STRIP AND ALTHOUGH I'LL PRINT A FEW PAGES EACH ISSUE, IT'LL RUN FOR SEVERAL ISSUES. BESIDES THE COVER ON THIS ISSUE I HAVE MADE OTHER SUGGESTIONS TO DON FOR FUTURE ILLOS.

HOME-- WHY DOES THAT WORD ALWAYS MOCK HULK SO? IS THERE NO PLACE HULK CAN CALL HIS OWN--
NO PLACE WHERE HULK CAN FIND PEACE?
ENDURE IT FOR THE FIRST TIME-- THE TERRIBLE INNER TENSION-- AS IF YOUR SOUL WERE TEARING APART...
WHAT-IS-HAPPENING?
THE IMPOSSIBLE TRANSFORMATION THAT CHANGES YOU FROM BRUCE BANNER...
THE PAIN--
THE UNBEARABLE PAIN!!
...TO THE RAMPAGING MAN-BEAST THAT SHALL EVER BE CALLED...
NO--
NOOOO!!!
THE INCREDIBLE HULK!!
REMEMBER? WHY IS IT ALWAYS SO HARD FOR HULK TO REMEMBER?
WHY IS HULK'S MIND FILLED WITH SO MUCH EMPTINESS?
NO! EVEN HERE THEY CHASE HULK-- TRY TO KILL HIM!
NO! THERE MUS E SOMEWHERE! AND SOMEHOW ULK WILL FIN
ZECK
WAIT-- HULK REMEMBERS NOW! HE WAS HELD PRISONER-- TRAPPED BY THE ONE WITH THE METAL FACE-- THE ONE CALLED DOCTOR DOOM!
AND HULK BEAT DOOM-- CRUSHED HIM LIKE A BUG! THE WAY HULK CRUSHES ANY-ONE WHO WON'T LEAVE HIM ALONE!
4810
NO!
S IT, HULK? STRANGE PPARITION STARTLES YOU SO...
...THAT IT CAUSES EVEN YOUR DEEP-SET EYES TO GO WIDE WITH WONDER...?

FOOD FOR THOUGHT
by WILLIAMSON KRENKEL
THE SHIP CAME OUT OF THE BLACK NIGHT SPITTING FIRE... AND GROCK KNEW AN EAGERNESS ALMOST UNBEARABLE IN ITS INTENSITY. THE PLANET RUSTLED AND WAITED. IT HAD WAITED SO LONG. BUT NOW, THE WAITING WAS OVER. THEY WERE RETURNING! THEY RODE WITHIN THE ALLOY BOWELS OF THE ROCKET. THEY WERE COMING BACK, AT LAST! MEN!
THE ROCKET SPEWED FLAME, SETTLED. IN HIS EAGERNESS, GROCK SENT HIS MIND QUESTING THROUGH ITS METAL. YES! THE MEN WERE THERE...
WHEW! I'VE SEEN ALL KINDS, CAPTAIN, BUT OLD MOTHER NATURE REALLY OUTDID HERSELF HERE!
STRANGE PLANET, STRANGE LIFE FORMS. YOU'RE A BIOLOGIST, MASON! YOU KNOW THAT!
1

# THE END OF AN ERA

## BY WILLIAM PARENTE

[EDITOR'S NOTE: This article originally appeared in an SFCA publication originally issued in 1967. I've always admired this piece and felt more people should be exposed to it as this is the single item that launched me on collecting EC's back in the halcyon days when a mint science fiction could be purchased for $5.00 and when virtually anyone could afford to collect almost anything they wanted to. Times have, unfortunately, changed although anyone turned on to EC by this article, as I was back in 1968, can still experience the joy of EC in the numerous high quality reprint editions available.]

* * * * * * * * * * * * * *

"And so we sit
Twiddling our thoughts
Into fingers of disinterest
Listening with careless heed
To an era's final whimper"
PARENTE

One afternoon in the early part of 1952, I had completed my usual after school stop at the corner candy store, finding myself as always directly in front of the comic book section. My eyes passed back and forth across the rows of neatly stacked books while I eagerly fingered the shiny quarter in my trouser pocket. As I glanced from row to row, suddenly from behind a glossy cover I noticed a stranger shining back at me. I had never seen it previously so plucking it from its hiding place, I first scanned the cover and then began leafing through the pages. By the time I had closed the cover, tucked it under my arm and handed my twobit piece across the counter, little did I realize that I had just boarded the bandwagon of what was to become one of the most unique eras in the annals of comicdom history. The title of the first book which left upon me such a lasting impression was WEIRD SCIENCE and in the top, right hand corner emblem-ing the letters EC were the words "Entertaining Comics".

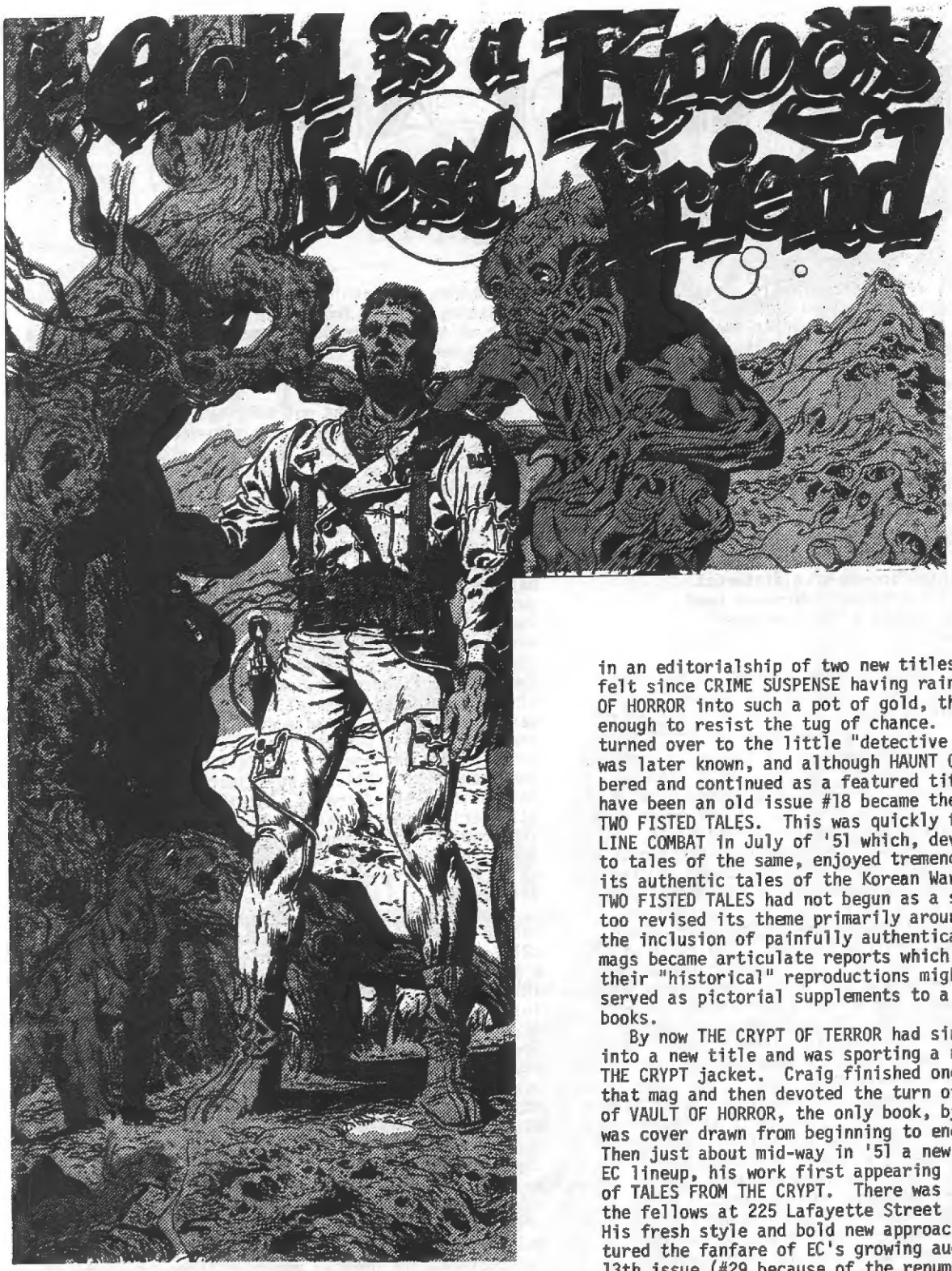
In those days even as now it was my opinion that EC should have stood for "Extraordinary Comic" since, in essence, it truly was the product of pure genius. Up to the very introduction of the term "New Trend", the comic scene had become a cluttered menagerie of sadly inferior material that hardly presented much challenge to the avid reader. Many titles had fallen under the supposition that simply their very nature of being a "comic" released them from the necessity of devoting anything more than a grammar school effort to their publications.

This was not to say that all companies were devoid of honest attempts to produce well drawn, cleverly written books, but there were such isolated cases that a continuous turnover of quality and ingenuity simply did not exist. In many instances, excellent examples of story and art were punctuated with companion efforts that fell far short of the standards the better material exemplified. Comic "houses" seemed to be empiring a dynasty on the labor of a minority of under-appreciated, over-worked, professional personel. The comicade lineup was becoming an intellectual insult rather than experience since companies had projected a panorama of shallow insight, so signifigant of noteriety, onto the screen of the comic book cinema. Yet despite these critical reviews, no one felt an industrial face-lifting could be based on a market saturation of inadequate material. No one that is with the possible exception of W.M. Gaines, the senior editor and owner of the I.C. Publishing Company from whose nest was to hatch the eagle of the "New Trend". He successfully recognized the one outstanding factor that literally exploded EC into the hearts of fandom, the need for a more "adult" approach to the industry.

Wasn't it true that not only had the business of journalistic humor grown, but more important that its readers were growing UP? Wasn't it plausible to assume that youngsters as well as adults were no longer thinking in the same patterns fabricated ten years earlier? Wasn't it a fact that the more competitive an item became, the more the necessity arose for its improvement? This in itself should have been sufficient motivation for the industry to intensify the quality of its format, yet there continued to remain that failure to adjust to the growth of the child's imagination through the realization that what had been unique in the past, was now present day hieroglyphics. Instead of pursuing the appetites of a new generation with fresh food for thought, publishers were still feeding them left-overs of stale outdated material. It was obvious the market was strangling in a tangle of mass production that was geared pitifully beneath the level of the critically comic-minded adolescent. EC felt this to be an opportune moment to rebel and re-adjust to the development of an "adult" line of comics, intelligently devised, yet still orientated to satisfy the fantasy demands of juvenescense. With compass in hand they embarked upon an adventure that blazed across the wilderness of comicville for five great years, burning the name of EC into legend.

The "NEW TREND" as it was baptised was born of what became the last issue of the then current WAR AGAINST CRIME. The ingredients of this final issue as well as a pilot story in the subsequent pre-trend issue of INTERNATIONAL CRIME PATROL, had already begun to foretell the direction in which EC was moving. Issue #11 of WAR AGAINST CRIME closed the door on one era and opened it on another with issue #12 of VAULT OF HORROR, usually considered the first "New Trend" title. This was immediately joined by THE CRYPT OF TERROR, THE HAUNT OF FEAR, WEIRD SCIENCE, and WEIRD FANTASY all of which were re-vamps of earlier titles. Six months later in October of 1950, CRIME SUSPENSE branched from the VAULT OF HORROR tree, adding a sixth member to the now rapidly sprouted acorn.

Of the original thirty-seven artists who staffed pre-trend offices during that period, only nine eventually remained and of those just five retained permanent seats at the drawing boards. Those five were Al Feldstein who went on to become managing editor of all the new titles, Johnny Craig who absorbed the greater portion of the artistic evolution, Graham Ingels a featured brush man in the passe' GUNFIGHTER, Jack Kamen and Wallace Wood. As time went by it was evident that Craig's style had changed the least because even at that early date, his technique set the pattern of fine craftsmanship that EC became identified with. Kamen, although famous for his comic female anatomy, was one of the lesser outstanding panel men and Wood was in mere infancy in those early days when he doubled up with Harry Harrison. Ingels of course cannot be denied the special flair his approach lent the horror mags, but he, like Kamen and Wood, had a long way to go before he would catch up to Craig. It might be said that




LEFT: THE SPLASH PAGE FROM WEIRD SCIENCE #12 (1952) SHOWING THE MATURING ART OF WALLY WOOD.

eventually Wood ripened most in the shortest span of time, really maturing into a phenomena of artistic talent. Harrison, on the other hand, was one of the nine who was not to survive the new movement.

Inevitably EC began to attract fresh talent that began to transform a glistening jewel into a dazzling diamond necklace. With Feldstein at the helm of the EC frigate, the crew sailed a steady course through the uncertain waves of competition. Harvey Kurtzman, using his inventive style as a blanket to cover the possibility of introduction, had stopped in one morning to sugar the coffee of the EC cup with the teaspoon of his humor. The visit became a stay that eventually resulted in an editorialship of two new titles. The editors felt since CRIME SUSPENSE having rainbowed from VAULT OF HORROR into such a pot of gold, the spell was strong enough to resist the tug of chance. HAUNT OF FEAR was turned over to the little "detective of detail," as he was later known, and although HAUNT OF FEAR was renumbered and continued as a featured title, what should have been an old issue #18 became the infant issue of TWO FISTED TALES. This was quickly twinned with FRONTLINE COMBAT in July of '51 which, devoted exclusively to tales of the same, enjoyed tremendous success with its authentic tales of the Korean War. Later,although TWO FISTED TALES had not begun as a strict war yarn, it too revised its theme primarily around battle. With the inclusion of painfully authenticated research, both mags became articulate reports which, in some cases, of their "historical" reproductions might very well have served as pictorial supplements to a variety of text books.

By now THE CRYPT OF TERROR had since changed clothes into a new title and was sporting a natty TALES FROM THE CRYPT jacket. Craig finished one more cover for that mag and then devoted the turn of his pen to those of VAULT OF HORROR, the only book, by the way, that was cover drawn from beginning to end by one artist. Then just about mid-way in '51 a new name fell into the EC lineup, his work first appearing inside the covers of TALES FROM THE CRYPT. There was no mistaking that the fellows at 225 Lafayette Street had done it again. His fresh style and bold new approach immediately captured the fanfare of EC's growing audience so by the 13th issue (#29 because of the renumbering system) he had moved up to jacket designer where he remained the key that openned the cover door of every succeeding issue. Obviously to those of us who were EC fans that fellow was none other than joltin' Jack Davis. A nefarious magician who sprinkled his horror sorcery with a humor that often insinuated satire, Davis tickled even the most grotesque with a feather of pleasant absurdity that did by the very wit of his method, fence within the boundary of good taste, even a plot that bubbled in the sauce of a gruesome gravy. His lugubrious travestry was then subtly salted product of his desire to neutralize the viewers shock, and Jack, the satanous satirist quickly became a welcome step up the long flight to the top.

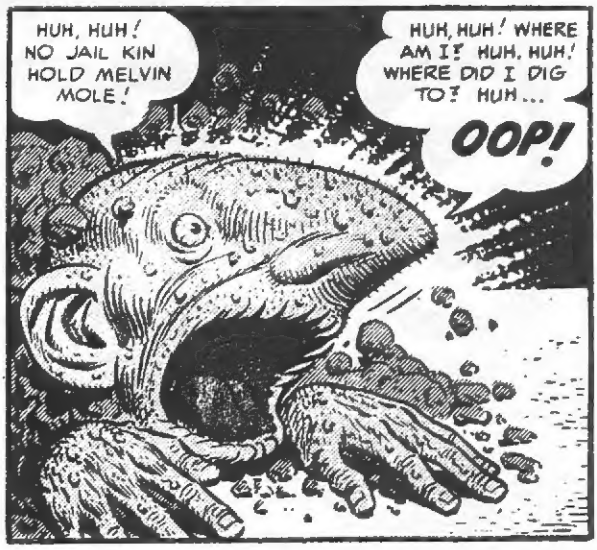
COVER FROM INCREDIBLE SCIENCE FICTION #32

While Jack was redrawing apocalyptic history, the EC roundtable dealt another card from the deck and doubled CRIME SUSPENSE into a twin-barreled blockbuster by coupling it with SHOCK SUSPENSE hitting the stands in February of 1952. Anyone immediately recognized by the repetitive success of the EC comic line, that I.C. Publishing had not only been correct in their assumption of rag weavery among the cloth of quality but that the fans, young as they were, had correctly evaluated this condition. Possibly the only thing I.C. had not recognized was its wide acceptance into the ranks of adults as well as children. This in time necessitated or rather provided the means for editors Gaines, Feldstein, Kurtzman and later Craig to compose some of the finest comic prose that had ever honored the newsstands. Classical epilogues acclaimed throughout the country by father and son alike, exampled in "...So Shall Ye Reap", "In Gratitude" and "Blood Brothers" printed in SHOCK SUSPENSE #10, 11 and 13, were literary pyramids that towered over a vast desert of mass discretion and fundemental subterfuge. It appeared the first faint snowfall of fame had blown the flake of EC into a blizzard.

More and more passengers jumped aboard the EC express. In SHOCK SUSPENSE #13 while applause resounded for Wood's performance in "Blood Brothers", Al Williamson took his bows on the stage amidst tumultuous approval from the audience. Simultaneously in unison with the gathering of laurels, October of '52 came the announcement of a new addition to the family. It was what the editors promised was going to be a "comic" comic. Naturally it would still retain all the EC high tradition but its pictorial shelves would be loaded with original twists. To many concerned it hardly seemed possible that the gang at EC could add anything to the great library they already boasted, but then, after much secrecy, late that same month another classic hatched. MAD had arrived! Overnight the country was taken by frenzy and everyone, everywhere was going "MAD". Harvey Kurtzman's welcome little monster superceded all 'funny funnybooks and a new concept in humor was forged in the bellows at EC. The royal rollcall now read: THE VAULT OF HORROR, TALES FROM THE CRYPT, THE HAUNT OF FEAR, WEIRD SCIENCE, WEIRD FANTASY, TWO FISTED TALES, FRONTLINE COMBAT, CRIME SUSPENSE, SHOCK SUSPENSE, and now MAD.

In three short years EC had stepped from behind the curtain into the limelight, taken the tiger of noteriety and shaken it by the tail. Cultivation had transformed them from an inspiration into an idiom, and despite a short editorial appeal in the form of a thank you for past public patronage, EC continued to burn full furnace.

In the melting pot outside, the market had lost its balance in a flood of more than 500 competitive titles. The industry was having difficulty supporting its own

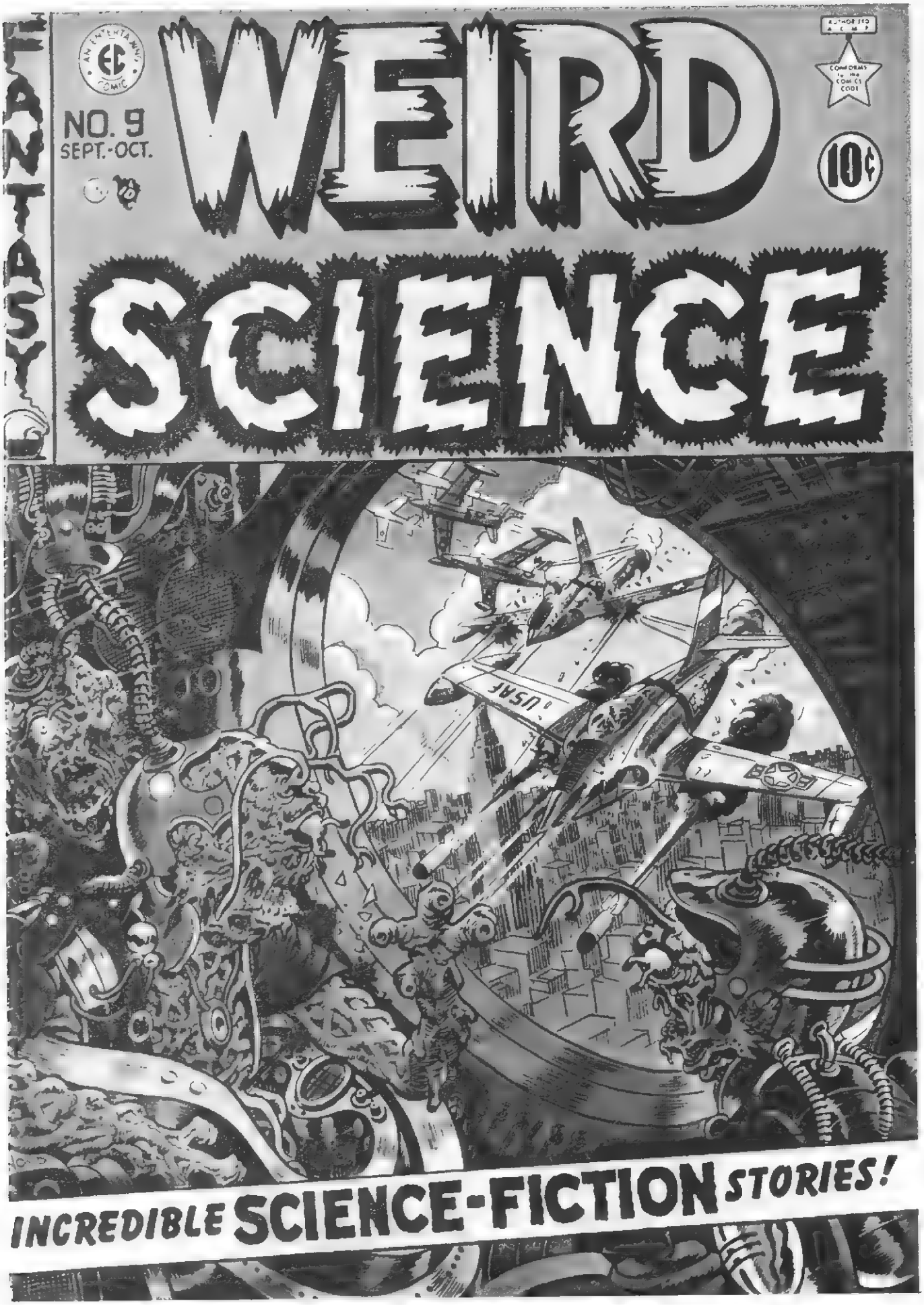


LOOK AT THE WAY YOU THINK! LOOK AT THE WAY YOU DRESS! HAH!.. WOW! MOST EVERY DAY YOU WALK OUT DRESSED LIKE THAT! HOO BOY!
GULP!
CORD YOUR MORTAL!
...NEXT TIME YOU TALK ABOUT THE WAY I THINK!.. THE WAY I DRESS.. JUST MAKE SURE YOU HAVEN'T FORGOTTEN, AS YOU SEEM TO FORGET MOST EVERY TIME I SEE YOU...
...MAKE SURE YOU HAVEN'T FORGOTTEN TUH PUT ON YAWR PANTS!... (MOST SHAMEFUL THING I EVER SEEN!)
...BY THE WAY.. MICKEY RODENT'S LOOKIN' FER YUH!
...CAN I HELP IT IF I CAN'T TALK? ...OH...BY THE WAY MICKEY RODENT IS LOOKING FOR YOU!
NYAAH WHAT DOES THAT HAM WANT FROM ME?
...HE KNOWS DARNED WELL IT'S ME THAT PEOPLE WANT TO SEE...ME THAT KIDS TALK ABOUT! MICKEY RODENT'S ON THE WAY OUT!
ATTENTION BLOOD HOUNDS! BECOME DONNER!
"IF YOU DON'T LIKE MY SIGN BOARDS, GO COMPLAIN TO WALT DISNEY!!!"
...OH, THERE HE IS!
ATTENTION RABBITS!
CAN I HELP IT IF OF ALL THE ANIMALS HERE I HAVE BEEN CHOSEN TO BE MAIN MUTE? WHY ME, I ASK YOU? AM I NOT AN ANIMAL LIKE THE REST OF YOU...

BILL ELDER: TOP-"MOLE" FROM MAD #2 AND THE BOTTOM IS FROM FROM MAD #19.

weight, complicated by an ominous rumbling that was as yet a mere whisper of doom in the eardrum of comic book giantdom.

Meanwhile, EC was sustaining its reputation as a formidable foe on the battlefield of challange. Never before in the history of the contemporary cartoonist had any organization gathered under a single rooftop, such an encyclopedia of brilliant personality. With each successive chapter EC had spun itself into a web of unbeatable originality and dimension. Along with the witchery of Jack Davis, Wallace Wood stretched the rubber band of his anatomical genius across the slingshot of an introspective temperment that, although dormant beneath the docile bow-tie and pipe, raged in


FANTASY
AN ENTERTAINING COMIC
NO. 9
SEPT.-OCT.
WEIRD
SCIENCE
10¢
USAF
INCREDIBLE SCIENCE-FICTION STORIES!

and out of his boundless brackets. A wizard of panel panavision, Wood's frames, stuffed at every angle with intense incident and item, literally bulged with fantastic content. His masterpieces in "There'll Be Some Changes Made" (WS #14/'52), and "The Desert Fox" (FLC #3) and "Light Brigade" in the following issue of the same title, bordered sheer disbelief so exciting were his talented portrayals. Wallace Wood was truly the modern day Michaelangelo of the comic book renaissance.

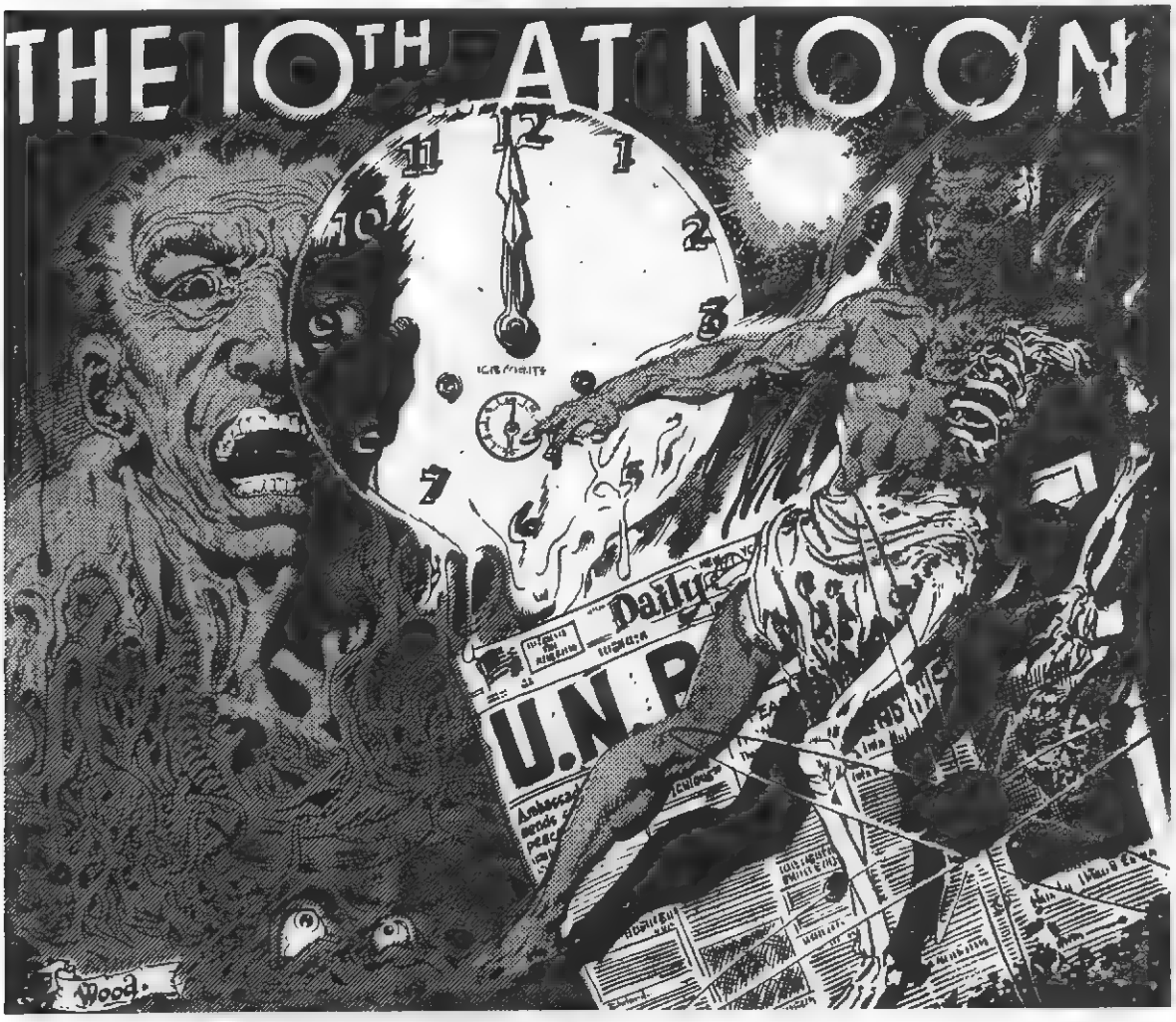
A very witty guy named Elder was, at the very time Wood was molding his statues in ink, running wild through the playgrounds of MAD, paralyzing his looney fans with such tranquilizers as the delightfule "Mole" (MAD #2) of dig, dig, dig fame. Indeed, though Harvey Kurtzman had breathed the first life into the mouth of the maniacal digest, to many it was Elder's buffoonery with which the name Mad became synonymous. Kurtzman's mania for precision on the other hand had bred an army of staunch admirers who probably spent the best years of their lives staring patiently through the glass of some huge reading device, trying in vain to capture some flaw in Harvey's infinitesimal diligence. It was incredible how very few they found.

While the satiricle MAD was re-making comic book burlesque, Graham Ingels, the 'Ghastly' one was having a halloween with his grisly tales from the bubbling pot-pourri of the horror caldrons. Besides their names, many of the EC artists signatured their pictorial transcripts with fastidious, diagnostic particles that overlooked the realm of addicted norm. Ingels was possibly the formost of any in his masterful transmutation of natural perspective into the insidious validity of the grotesque. The really amazing quality of the bizzare approach he employed to successfully induce a connected value between the completely unrelated and the veritable. His mode was certainly worthy of his pseudonym, "Ghastly."

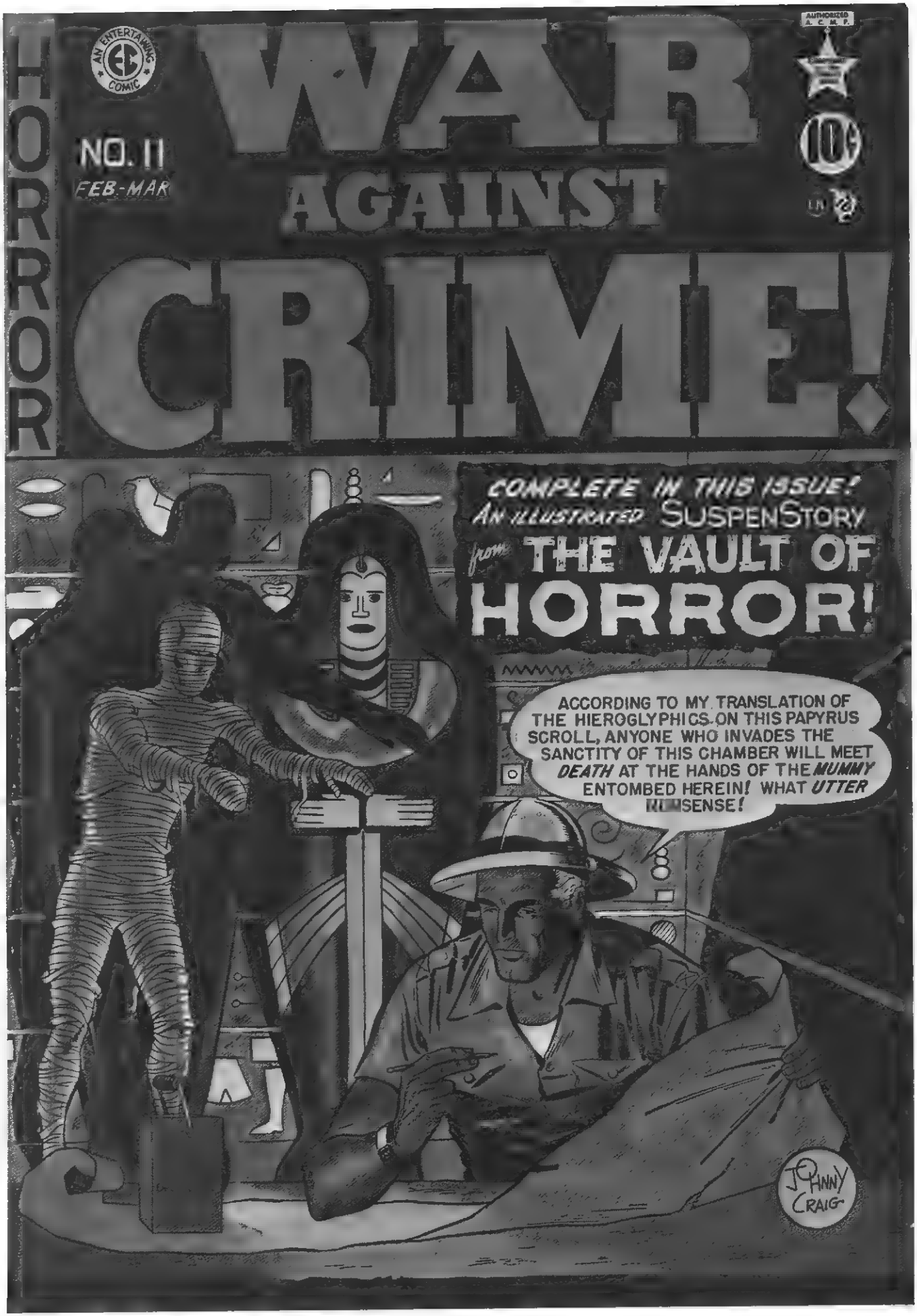
Severin and Elder, the 'dynamic duo' of the pen and pencil set, had brought both war magazines a digestive authenticity no free form media had witnessed in ten years and while editing had forced Feldstein to switch from india ink to typewriter ribbon, the science fiction ticker-tapes were far from in trouble with grey-flannel boys like Williamson and Orlando rocketing the stock. Jack Davis had diverted a small portion of his abundant talent to MAD and this, coupled with his horrorific efforts of early TALES FROM THE CRYPT fame, really poured the champagne of recognition into the glass of his wit that spilled itself into the little fooler's zany chambers. Artist and author alike probed the very mind of the printer's ink in the desire to deliver at birth a perfect, healthy offspring. The 'Vault Keeper', the 'Crypt Keeper', and the 'Old Witch' all had grown from after-thoughts into important characters who became the personification of identity between book and fan. Their stories had carried the message of the EC tradition to practically every corner of the continent and they became as well loved in their time as Huckleberry Finn was in his.

The EC child itself, having been successfully delivered, was then raised through various environmental stages of sagacity and intense proficiency. The excruciating complexity of each new born "slick", breached all walls of previous conformity and subject matter, technique and illustration were always absolute in their application.

This, partnered with a constant disregard for convention, decreased the problems of working within the limited borders of a two dimensional perimeter. In an entirely different retrospect, the artful device of

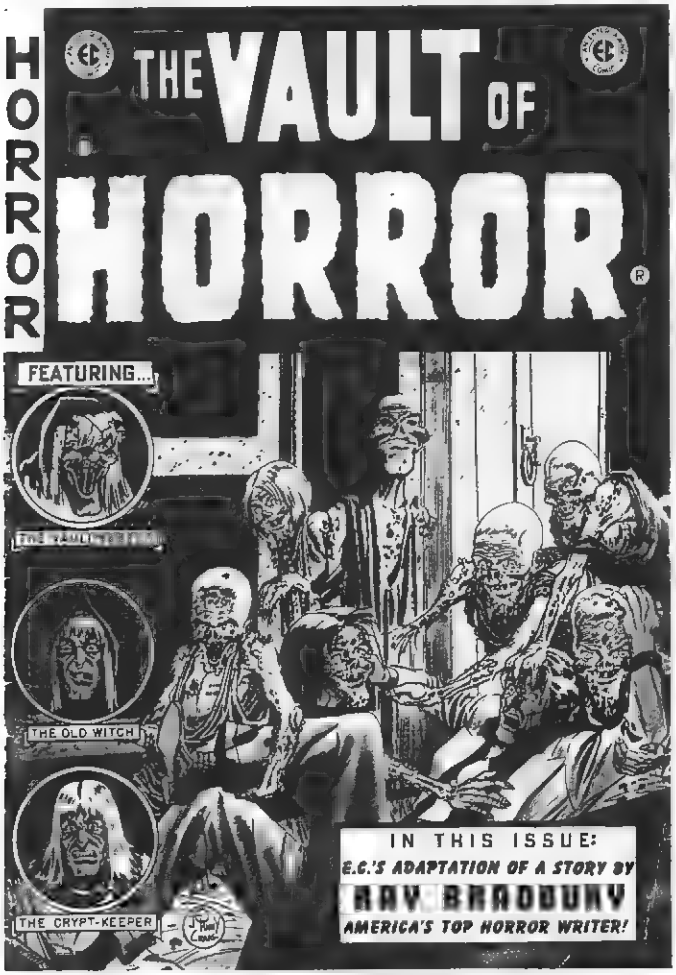



WALLY WOOD'S STARTLING SPLASH PANEL FROM WEIRD FANTASY #11


HORROR
AN ENTERTAINING COMIC
NO. 11
FEB-MAR
WAR AGAINST CRIME!
AUTHORIZED A.C.M.I.
10¢
COMPLETE IN THIS ISSUE!
AN ILLUSTRATED SUSPENSTORY
from THE VAULT OF HORROR!
ACCORDING TO MY TRANSLATION OF THE HIEROGLYPHICS ON THIS PAPYRUS SCROLL, ANYONE WHO INVADES THE SANCTITY OF THIS CHAMBER WILL MEET DEATH AT THE HANDS OF THE MUMMY ENTOMBED HEREIN! WHAT UTTER NONSENSE!
JOHNNY CRAIG

subordinating the ability to cultivate the reader's preference became obvious to only a minority of critical fans. One perfect example was the false conclusion that by comparison, an EC comic appeared to be a portfolio of exceedingly greater virtues and exceedingly fewer pages.

If a person familiarized himself with the varying facets, he concluded that a competitive analogue usually boasted theirs to be "fifty-two page giants". In comparison to EC, which rarely contained many more than thirty-six, they seemed to favorably outrank them by an impractical margin of sixteen pages! However, upon examination of both particulars, there was an obligation to weigh the following ounces of fact: Opponents regarded the front and back covers not as two pages but FOUR, one for each side, whereas EC regarded neither as anything more than a front and back cover. Likewise, the fifty-two page Atlas had now been reduced to a forty-eight page stature of not so gigantic proportion.




Usually a comic was punctuated with what was commonly known as a "house" ad, augmented by the periodic paid page ads, which helped support the advertising diet of the book. EC restricted the flagrant over use of "house" propaganda and the abuse of more than ONE paid page ad which more often than not found itself on the back cover. Similar books not only did not restrict their ads to the numerical denomination of one, but often packed as many as TWELVE between the binding of those "massive" texts. Under the microscope of scrutiny this conclusive analogy not only exposed the aggravated quantity of framework but did in truth reduce the original posture of the book to that of a hunched caricature when compared to the amplitude of an EC glossary. The midget that remained was hardly the focal point of the tasteful majority nor the demand of the discriminating addict.

GERALD DAWSON TURNS TO HELP HERBERT CAMPBELL, AND HIS EYES FALL UPON THE GRUESOME MONSTER AS CAMPBELL'S HAND CLOSES AROUND HIS IN A VICE-LIKE GRIP...

THE FRANKENSTEIN MONSTER BY GRAHAM INGELS FROM VOH #22

The additional feature of thoughtful blending of detail and color, pulp which didn't fray the moment a page was turned and the bonus of an informative biography of each artist capped with his photograph on the reverse side of the title page, labeled EC an astounding product of the imagination. No other comic book cared to relinquish such valuable space to familiarize the reader with the clockwork of its timepiece, since ads, in leiu of 'fads', were much more profitable.

In the catagory of technical vocabulary, EC was instrumental in capitalizing many letters in the badly disregarded alphabet of comic language. They practically pioneered what could be called the 'relative' caption as well as expediting the initial, shallow characteristics of the panel 'balloon'. Most of us are familiar with the term caption, and in the knowledge that in many instances it did little more than signature forced expressions once the story ball got rolling. More often it appeared to be a direct attempt to fill gaping space that could not be artistically accounted for. EC not only developed the caption to an unimpeachable portion of the story anatomy, but filled them with such an abundance of informative pre-dialogue, the editors printed a recommendation that each reader pay close attention to the frame in its entirety or pay the penalty of losing the plot. This also discouraged the illiterate abuse of evaluating merely the picture without first considering the script. In the same area, the space occupied by the panel balloon was a veritable dictionary of dialogue that added a second glossary coat of paint to the context color. In summary, both these attributes were incorporated into a highly developed method of picture alignment.

Rival comic frames often formed the bad habit of becoming so confusing in their delineation that in order to recapture the trail of the readers' mind, it became optional to insert little reminders that rerouted the straggling eyesight into the next panel with the aid of tiny arrows or dotted lines. This not only frustrated the continuity of the story, but badly destroyed the fluidity of the page in its entirety. EC panels therefore were printed in balanced boxes, neatly lined into rows that allowed the reader to focus his attention on all the details without the insistant deviation of eye from page.

To further augment their ambitious curriculum, EC invited some of the most outstanding writers in the business to flavor their forte'. In addition to the adept talents of Feldstein, Kurtzman and Craig, such guests as Eando Binder (really two writers using a pseudonym), Guy de Mauspassant and Ray Bradbury became featured writers in many of the EC horror and science fiction "glossies". The impact of Bradbury's bewitchery, com-

QUICK! SOME OF YOU PEOPLE TAKE CARE OF THESE WOUNDED! WE CANNOT STAY! THE YANKEES ARE COMING!
MY HUSBAND! DID YOU SEE MY HUSBAND?
...YES MA'AM! WE'VE GOT HIM HERE! HE WAS BY THE STEAM CHEST WHEN A SHOT WENT THROUGH IT! I...I'M SORRY...
...ALL RIGHT, MEN! THE YANKS ARE COMING TO GET US!... LET'S MAKE TRACKS!
PAPPY? DID PAPPY COME BACK?
HUSH, SON! YOUR POPPA IS BACK! AND HE'S HURT!
THEY HURT MY PAPPY?
THEM YANKEES HURT MY PAPPY...
HOORAH! LET'S GO THROW STONES AT THE YANKEE GUNBOATS!
ME TOO! ME TOO! WAIT FOR ME! HOORAH! I WANT TO THROW STONES TOO!
HMPF!... CHILDREN! EVERYTHING IS JUST ONE BIG FUN AND FROLIC TO CHILDREN!
SOMETIME IT SEEMS GROWNUPS AIN'T GOT NO MORE SENSE 'BOUT HOW SERIOUS WAR IS THEN CHILDREN!
...NO MORE SERIOUS THAN CHILDREN AY-TALL!

THE ABOVE PAGE BY REED CRANDALL FROM THE STORY "MEMPHIS" IN TWO-FISTED TALES #35 IS AN EXAMPLE OF THE TYPE OF WAR STORIES HARVEY KURTZMAN WROTE AND WHY MANY PEOPLE TODAY CONSIDER HIS APPROACH TO BE ANTI-WAR.

WILLIAMSON AND FRAZETTA FROM WEIRD FANTASY #14 (1952).

bined with the expressive interpretations of Orlando, Williamson and Wood, was to chisel forever a monument to his work in the minds of his readers. As if this in itself wasn't sufficient, the downtown gang also managed to give some of Edgar Allen Poe's classics some original, classical twists. Alternately in story structure, that became the product of razor sharp minds honed into the cutlery of audacious individualism, experiments where the machinery of many components, the construction of many minds. With the introduction of their "Quickie" tales, EC developed a paradoxical masterpiece with double twist endings which enjoyed great success due to its provoking method of communication. These Quickies, as they were titled, initiated the rendering of one plot followed by a duplicate, simulating each other in identical conspiracy, yet concluding in an entirely opposite possibility of climax. In the theatre of the comic-goer it projected a fresh theme onto the screen of his mind.

Every enterprise contained the undeniable combination of research, detail, plot and conclusion that permitted EC the perogative of boasting a depth of field that since, in the reincarnation of such tradition into numerous forms of present day comic-lore, has spoken for itself.

Elsewhere a hammer was sounding, striking an ominous ring against the bell of public opinion. Comic titles began to fall like leaves on an autumn tree, blown from their branches by the winds of bureaucracy. One by one book upon book toppled helplessly into sad graves for no funeral is ever a happy one; not even that of a comic book. Yet, even though many companies were blowing themselves into the handkerchief of self imposed censorship, it was more than a simple case of sniffles that was giving the industry a running nose. There was an external virus pumping the veins full of failure. So fatal was the infection to become that even EC, although thoroughly innoculated against the spread of disease into the quality of their comic children, a small sting was enough to cause the demise of both WEIRD SCIENCE and WEIRD FANTASY in November of 1953.

In issue 22 of WEIRD SCIENCE there appeared a testimony regretably commemorating the shortlived career. In requiem the editors explained that for a period of almost 18 months, both prints had finished in the red. The combined losses figured to be approximately fifteen thousand dollars; too much of a loss to encourage continuation. So, having been brought to their knees by what the editors described as "not enough discerning science-fiction readers in the country to support a 'high print' s-f mag...", the two maiden science yarns capitulated. To replace the now defunct bi-monthlies, the editors proposed a new endeavor combining the double virtues of the deceased under the singular, split-level title of WEIRD SCIENCE FANTASY. The quality would remain of high calibre, but in order to cut print costs to a practical margin, Gaines and Feldstein felt that an increase in price to 15¢ would, while not defeating the budget of the reader, would enable them to balance theirs. Unfortunately the theory did not substantiate the application. Hardly two issues had reached the stands when the editors were forced to drop the nickel tariff because of a decline in sales. It was a stunning lesson and a bitter dose of medicine to swallow. It might have been compared to the breeding of a rare flower, nourished with the purest of soil and water, protected from the harsh elements of triteness, kept from strangling in a thicket of weeds; then discovering one day someone had picked it and tossed carelessly into the refuge. EC had kept all the gardens of their comics well groomed while others had allowed theirs to grow seedy and ragged. Still, regardless of their beauty or lack of it, second bests were still winning medals. Nevertheless, while the defeat of circumstance was a mere lemondrop of criticism and untold comic titles lay murdered in the streets of economic dissent, EC licked her wounds of remorse, patching the broken pieces and, if anything, growing strong from the strength of experience.

The formula of success was a closely guarded virtue and during the peak of her career, EC employed no less than 31 artists, at one time or another, besides an ocean of literary material. Among their credentials, in addition to those mentioned, were such greats as George Evans, Angelo Torres, Alex Toth, Russ Heath and Bernie Krigstein, to name a few. EC now echoed through the pages of ten titles into which the finest names in the field added a taste of honey to the buzzing comic comb. The trend had become a tradition that enfolded a continent in its arms; the world its stage, the comic

THE STENCH REACHED HIS NOSTRILS! FUNNY? SUCH AN OLD COFFIN WITH A BODY NOT YET FULLY DECOMPOSED? HIS HAND TRAVELED OVER THE FEATURES! THEY WERE PULPY AND SOFT! THEN THE TEETH CLOSED DOWN...
IT...IT'S GOT MY HAND! IT'S BITING ME!
THE BLOOD WAS FLOWING NOW! HE COULD FEEL THE WARM LIQUID RUNNING OUT OVER HIS WRIST...
...SINKING DEEPER... DEEPER!

TWO CLASSIC PANELS BY GRAHAM INGELS FROM "A BITING FINISH!" IN HAUNT OF FEAR #5.

book its theatre.

Ironically, with the armistice in Korea shortly before the turn of '54, FRONTLINE COMBAT became a victim of circumstance. In patterning itself after the adventures of our fighting GI's, it had type cast itself and although it outranked every other battle banner on the stands, possibly because it did not rely on the repetitive exploits of an alter hero, that epithet fell to a final resting place beneath a fresh grave in the EC cemetary. Its companion, TWO FISTED TALES, was still too strongly entrenched on the battlefield to suffer defeat quite yet, although it too, in an effort to survive the blistering barrage of political execution, modified its format in the last issues, becoming the NEW TWO FISTED TALES. Hardly had the gathered shawls that mourned the passing paid their final respects did the curtain of fate lift the final act on the tragedy.

In Chicago, the Southtown Economist had begun an intensive campaign against the so called "smut" of children's comic books that was to last for 8 weeks as a front page article. In an article entitled "The Young Criminals" in the New York Herald Tribune, Walter Lippman condemned the comic as a certain product of suggestive stimulation that could be the encouraging chemical basis of juvenile delinquency. TIME magazine sequeled lippman's effigy with another pre-meditated article called "Terror on the Newstands," the influential reflection of an apparent distaste for the chambers of the comic book characteristics. Probably one of the most destructive offenses launched was initiated by THE HARTFORD COURANT in a series of articles and editorials that began by pricking the cheeks of the comic industry and ended by practically choking it to death. With disasterously razor sharp opinions, the Connecticut COURANT throttled the industry until its face turned purple in vain effort to gasp a breath or rebuttal. It must be remembered that at this time Connecticut was responsible for the printing of almost 40% of all comic books in America, which made the Hartford paper a notable adversary. And, due to it, among the short of breath were the burning throats of the editors at EC.

The final nail was hammered into the coffin by Dr. Frederic Wertham who had, since 1948, been an industrious crusader against the adversary. In 1954, Rhinehart & Company Inc. published a 397 page hardcover entitled SEDUCTION OF THE INNOCENT which they claimed was the most shocking book in years. Its arrival was well timed and the book was an effective bottle that contained a huge dose of anti-comicism, served in small spoonfulls of what appeared to be critical and valid attestation. It was an epic in true Kinsey fashion but instead of exploring sex it permeated the influence of comic books on youths. Undoubtedly the book was the most thorough of its kind; it had to be to have caused the evolution/revolution it eventually did. A masterpiece of intense origin, the critique rested on a psycological platform that expounded a flood of formidable fact and theoretical possibility. Dr. Wertham himself, a highly respected psychiatrist who had worked in clinics at Bellvue, Queens Hospital Center, etc., had not embarked upon his investigation without careful preparation nor had he come without great recommendation. It would also have been ridiculous to assume because of these very attributes and the seven years it took to compile the book, that he did not fully believe in his "theories". Furthermore, no one could prove anything to the contrary. Not even the editors of I.C. Published Co., who were to become a primary target of Wertham.

What exactly was the primary motivation that solar-systemed his theory into public orbit? In essence Dr. Wertham believed that since comics embraced such an immense media they were liable to become malignant if they bred corruption in the minds and morals of those who read them. He felt that quite often juvenile manifestations could spawn from ideological fantasies children extracted from these books. It was quite possible that the ficticious characters portrayed might become so influential to the reader they were apt to provide the source for underlying motivations of later psycological distortion. The comic in Wertham's mind often became a solicitous digest of "Freudian" frolic implicated in his belief that in many cases comic books not only deviated from the accepted norm of morals but intensified the abnormal or subnormal. So the comic was condemned for the destruction of a fantasy which should have been confined to dreams.

The validity of all Dr. Wertham's accusations of course rested on the belief that adolescents were capable of separating these subconscious tattle tales from the conscious fairy tales and storing them for later psycological nourishment. It would appear that an assumption involving such symbolism being comprehended by the basicly unspoiled mind, was rather far fetched. In comparison, the adult had been "conditioned" to the reflex of reality and was more liable to introduce isolated values into surface meanings that held no subconscious relavancy to the normal child. Those children who used comics as a springboard to release delinquent inhibitions were doing so not as an adventure INTO fantasy but as an escape FROM it in as much that they identified these fantasia with their own reality. In my opinion, blaming comic books for the malicious discharge of wild children was like blaming the bible for the sins of humanity.

But rather than parry with dogmatic thrusts of vocabulary and realizing the obstacle the non-reader encountered attempting to identify with the stories, the

actual comic book itself was submitted as the greatest example of outrage committed against the mind of the unsuspecting adolescent. Wertham and all his allies were finally given the opportunity to become the united voices of public discipline, speaking through the lips of the Senate Committee to investigate the link of juvenile delinquency to the chain of comicture in April of 1954. Among the speakers for the defense of the comic book was William M. Gaines, speaking on behalf of his defendant, the EC comic.

Unfortunately, at this late date the tired EC protagonist was badly beaten from the constant pummeling of his many adversaries. Gaines should have realized his only defense were the books themselves and many were used to beat him to ruin because of their obvious disregard for purpose and exagerated use of shock value without thought of consequence. CRIME SUSPENSE #22 was a prime exhibit for the prosecution, as well as CRIME SUSPENSE #20, MAD #10, and texts from SHOCK SUSPENSE #4 which had examined all the sadistic facets of an unjustified beating that climaxed in the conviction of an innocent man for a murder he did not commit. HAUNT OF FEAR #19 really dropped the guillotine into the final panel of a gore story entitled "Foul Play". Fabricated around a thin plot of revenge and justice, it climaxed with the dismembered body of a baseball pitcher strung all over the diamond. Many conclusions were drawn, the strongest being the poor exercise of a "plotless" plot, developed merely with the principal intention of opening an avenue of conclusive revulsion and the resultant prostitution of a dwindling ideal that had regretably become the necessary drawing card to insure survival. Gaines readily admitted his intention to guarentee a profit since that, he ascertained, was the purpose of every business. He also felt that he had retained a dignity within his comics that other firms had lost long before or had, in truth, never embraced. It was his feeling that the public had the right to be exposed to other possibilities of virtue besides the colloquial expediant of good always conquering evil. Perhaps it would have been wiser for him to explain that maintaining an epic standard on the best seller list for almost four years, had done little more to boost EC than had the lack of that virtue in rag-mags which barely touched their ankles. Perhaps it would have been better had he asked about the prudence in condemning the once great with the mediocrity of small or no distinction. In truth, the first cinder that had crept into the eye of EC was not the dirt of defalcation but the particle of strained insight which soon confused its own thoughts with intricate plots that bogged down the readers' movements. EC had let the "exit" of childhood captivity become a barrier of psycological geometry that saddled the pony of a child's mind. There was no objection to opaque under-currents while they in themselves did not become the subjective adjectives, but once the art lost its balance on the highwire of the script, the comic lost its role as an entertainer. This reasoning did not insinuate the transformation of the EC follower into an anti-intellectualist, but it did hint that a great majority of the following were just kids looking for an escape FROM homework, not a substitute for it. They wanted no prognosis of their escape hatch, only the desire to jump out into a fantasy that offered the maximum relaxation and the minimum of intense logic. Ironic that perfection had bred persecution.

Even while the bells of publicity rang with the name of EC throughout the hallowed halls of justice, there was an attempt to graft new life to the dying patient and from beneath the scarred tissue, new pulse began to stir. PANIC had been heralded as another classic in humor by sincere fans who, in spite of everything, still carried the EC banner, and, as if in accordance with the natural trend of things, it was immediately banned in Boston for its lampooning of the holiday poem, "The Night Before Christmas." But PANIC survived the bittersweet noteriety and was still around when, as if in preparation for the new order, PIRACY, the last "New Trend" (or the first "New Direction" as some would believe) hit the comic plazas of the nation.

But the dust had been gathering in the corners of its meaning and now as title after title, company after company, fell, EC realized the industry had written its own epitaph. The outcry of indignation was a hollow echo now but in the wake of disaster the EC obituaries read: HAUNT OF FEAR-died December 1954, SHOCK SUSPENSE-died December 1954, VAULT OF HORROR-died December 1954. On the headstone of that last issue there appeared a special appeal asking the readers to refute the soapbox stampede of the minority who, in the editor's opinion, comprised a small fraction of those people who cared about comics and probably a smaller decimal of those who actually read them. Even at that doomed hour, the gang at EC searched for response knowing the falling pebbles of condemnation had become a landslide; an avalanche that soon smothered any last breaths hope.

Only TALES FROM THE CRYPT, CRIME SUSPENSE, TWO FISTED TALES, WEIRD SCIENCE FANTASY, PANIC, PIRACY, and MAD remained and little was left of the original crew or the original idea. PANIC and PIRACY died before puberty, PANIC because it WAS an imitator and PIRACY because it imitated nothing anyone connected EC with. The purpose had faded like a desert mirage and the reknowned EC comic had lost most of its character. The story line had thinned to a trickle of garish cliche's and the last few drops of life fell sadly from the blood dry panels.

The final death throes began in December of 1955 with the collapse of TWO FISTED TALES, CRIME SUSPENSE, WEIRD SCIENCE FANTASY and TALES FROM THE CRYPT. MAD was discontinued as a comic to escape the eraser of the new comic code to begin a long, successful career as a magazine; it would do so without the assistance of its creator, Harvey Kurtzman, who was to leave after just a few more issues. In a final exasperating attempt, WEIRD SCIENCE FANTASY was re-re-converted into still another sci-fic title called INCREDIBLE SCIENCE FICTION. Inevitably in January of 1956 nothing remained but the memory.

Although EC was to prolong its untimely passing with the introduction of their "New Direction", they had come at last to the requiem of their existence. The world of EC had collided with the comet of convention and had all but been destroyed in the collision. Five fantastic years and an eternity of brainchildren had shrunken into an hourglass of fate while the dust of posterity gathered in cobwebs across empty desks in the once bustling, downtown bullpen. The tradition that EC had pioneered though after all made of clay, was to someday be monumented in bronze. While tommorrow dispelled any hope of kindness, the yesterday EC had shared with us had been an important page in the diary of our lives. Even now, 15 years later, EC remembers so much of our youth to us, nothing could disparage its reign. So in humble homage we relive our vanquished memories in the pages of collectors' books, lauding with heartfelt apathy the end of an era. Ironic like all things, it should mean more to us now that it is gone, than yesterday when it was ours for the asking.

by **JAMES VAN HISE**

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

This time, as I continue covering the 1950's non-EC work of the many fine artists which made up the late lamented staff of EC comics, I cover some strips by George Evans, John Severin, Jack Davis, Al Williamson and Reed Crandall.

MOTION PICTURE COMICS #110 - May, 1952 - Fawcett
"When Worlds Collide" - 32 pages

This was done just before George Evans came to work for EC. It is very inconsistent in quality which I don't believe George Evans can be blamed for as the points where it falls down are in many of the faces which had to be swiped from stills to make them look like the same characters in the movie upon which this comic is based. It's not that George can't swipe from stills well for in many spots he does a very nice job, but rather it looks like some of the secondary characters were touched up over George's work as there are many very blandly drawn faces which don't seem to have a single line of Evans' work in them. For the most part background work is only adequate with no more detail done than necessary, but there are exceptions and these exceptions stand out in stark contrast to the rest of the book. These number a total of only three pages out of the thirty-two, but these three are truly beautiful. They are the splash (pictured at right) and a double page spread picturing the catastropic effects of the passing of Zyra to the Earth. The illustrations of volcanic eruptions and the destruction of cities are superb. A couple other pages also stand out some above the rest of the issue, primarily the sequence in which the spaceship flies to Zyra.

So although much of the art is only fair, there are some excellent pages as well, although not enough to balance out and thus can only rate a "3" based on the whole book even though it has a couple pages which are "5s".

BATTLE #32 - September 1954 - Atlas
"When Rome Fell!" - 5 pages

This is an excellent strip by John Severin and was done while he was still working for EC.

The story concerns the sacking of Rome by legions of Goths headed by on Alaric and of the fall of the emperor Honorius. The layout of the strip, the way it's written, even the lettering of the title smack so much of EC that it looks like it could have appeared in TWO-FISTED TALES as the quality of it is that high. It's so good that I did a take the first time I saw it as I couldn't believe that I was seeing this in an Atlas comic. Needless to say, it earns a well deserved "5".

BATTLE #67 - December 1959 - Atlas
"Mine Was The Mission That Had To Fail!" - 5 pages

This is another strip by John Severin. It is a typical Atlas war strip and concerns a Japanese-American soldier in World War II who takes the place of a Jap general for an espionage mission. The art is adequate Severin, but is nothing special, much of it being rather bland. It is not pictured at the right and rates a panel for panel "3".

"I Was The Man Overboard!" - 5 pages

Yes, this is from the same issue of BATTLE as the story above. This time though the strip is by Jack Davis and it's a submarine adventure story from World War II. It follows a submarine's running battles with the Japanese. At one point when the sub is submerging the Captain is trapped on deck, but he orders the sub to go under anyway to prevent it from being attacked by a Japanese Destroyer. As the sub goes down his foot slips free of its emcumbrance and he swims over to the Destroyer and jams its propellors. Thus his sub has the chance to destroy the ship as well as the Carrier it was escorting. The Captain is then rescued. Again, a typical comic book war story [when I say typical I mean for most comic books as this does not include EC whose War stories were realistic and far above anything that could be called typical].

The art by Davis is not up to the standard he set at EC but is still very good as he has a good feel for war strips, whether at EC or at Atlas. It rates a nice "4"

"I Flew In The Berlin Airlift!" - 5 pages

Yes, again. This time it's by Al Williamson and Reed Crandall. The story concerns a WWII bomber pilot who flies in the Berlin Airlift of 1949 and comes to realize that this is as important as any bombing mission he flew in the war for here he is truly helping people.

The art is very nice and although sparse in backgrounds has fine work on the planes, buildings and people, primarily due to the detailed and careful inking done by Reed Crandall. Williamson's pencils are totally submerged by the finely crafted work of Reed Crandall who truly makes the strip his. His people really live and breathe, especially his old people who, as always, have a great deal of character in the lines of their faces. Their teamup comes out very well as I feel that Williamson gave that little something extra to the layout which really helped show the big something extra that Crandall put in his inks. It's only the sparse backgrounds that bring this down to a "4".

Also of interest concerning this same issue of BATTLE is that it has a cover and the last strip is five pages long and both are by Jack Kirby. This is a very atypical issue of an Atlas as most are not this good or even comparable in any way, but it's worth hunting through them for those that are.

WHEN WORLDS COLLIDE
ACROSS BEYOND THE INFINITE VASTNESS OF OUTER SPACE A GHASTLY DOOM WAS HURTLING TOWARD THE EARTH, THEREBY BRINGING A DREAD CATASTROPHE OF DESTRUCTION AND DEATH!
ONLY A PITIFUL REMNANT OF THE HUMAN RACE HAD A CHANCE TO SURVIVE AND THAT MEAGER CHANCE RESTED ON THE FORTUNE OF A GRUNTLESS FEW. BUT WHAT WAS COURAGE IN THE FACE OF THIS HOLOCAUST OF HORROR? OF WHAT AVAIL WAS HEROICISM WHEN THE WORLD CROUCHED IN ABJECT TERROR WAITING FOR THAT UNKNOWN MOMENT OF DEVASTATION THAT CAME
WHEN WORLDS COLLIDE!

THE PAGES OF HISTORY ARE RESPLENDENT WITH THE GREAT VICTORIES AND CONQUESTS OF ROME! THE MIGHTY EMPIRE RULED THE KNOWN WORLD AND HER LEGIONS MARCHED ONWARD WITH NOTHING TO HALT THEM! BUT THERE IS ANOTHER PAGE A DARK PAGE IN THE HISTORY OF THE CONQUEROR OUT OF THE NORTH CAME A YOUNG WARRIOR WITH HORDES OF GOTHS AT HIS COMMAND, AND HE CHALLENGED THE MIGHT OF ROME! HERE IS THE STORY OF BATTLE, BRAVERY AND TREACHERY, AND OF A LEADER WHO WOULD NOT BE DENIED...
WHEN ROME FELL!
FOR 800 YEARS, ROME HAD NOT KNOWN THE MARCH OF A FOREIGN CONQUEROR WITHIN ITS GATES! PROUD AND IMPERIAL THE MISTRESS OF THE WORLD SCORNED THE RUMORS ABOUT A WILD YOUNG GOTH WHO FOR FIFTEEN YEARS HAD PLUNDERED THE REST OF EUROPE A GOTH NAMED ..
ALARIC!
"WHO WOULD DARE ATTACK ROME?" ASKED HONORIUS THE FEEBLE EMPEROR AS HE HID IN THE FASTNESS OF RAVENNA AND FED HIS PET CHICKENS..
BUT HE HAS ALREADY INVADED ITALY SIRE! SOON HE WILL BE AT THE GATES OF ROME ITSELF!
DO NOT WORRY I WILL DEAL WITH THIS YOUNG UPSTART IN MY OWN WAY! ISN'T THAT A DELIGHTFUL HEN, SEVILUS?

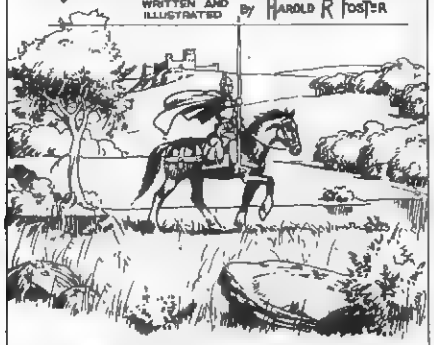
AS WE SUBMERGED WE HEARD DESTROYERS PROWLING ABOVE...
AND THEN THE TIN CANS BEGAN TO DESCEND, ROCKING US TOSSING US ABOUT LIKE A COCK IN A BARREL! OUR PLATES BUCKLED AND WE WERE TAKING WATER!
CHIEF, NUMBER TWO HOLD IS FLOODED! I CUT IT OFF!
GOOD! GET ME A LIST OF ALL DAMAGE AND CASUALTIES!
AND MR. BELTRAM, SEND UP SOME CORK AND OIL! PERHAPS WE CAN MAKE THEM THINK THEY'VE FINISHED US!
YES SIR!
THE DAMAGE WAS BAD! WE LAY AT THE BOTTOM LIKE A GIANT DEAD FISH WAITING... THE HARDEST THING A SUBMARINER CAN DO... WAITING!
THEY'RE SLACKENING OFF, I THINK!
A BIG CUTTER BACK!
I CALLED THE OFFICERS TOGETHER AND WE HELD A COUNCIL OF WAR!
WE CAN'T STAY SUBMERGED LONG SIR! IF WE DO WE'LL NEVER RISE TO THE SURFACE AGAIN! WE'VE BEEN BAD SHAKE!
IT'LL BE DARK SOON! LET'S HOPE THEY LEAVE BY THEN AND WE CAN GO TOPSIDE FOR REPAIRS!

I FLEW IN THE BERLIN AIRLIFT!
PLANES ARE MY BUSINESS! THE WIDE BLUE YONDER IS HOME TO ME! IN WORLD WAR II I WAS A FIGHTER PILOT AND LATER A BOMBER PILOT! FLYING BECAME MY BUSINESS, TOO! THE FIGHTING COCK SYMBOL ON MY PLANE BECAME PRETTY FAMOUS DURING THOSE BLISTERING WAR YEARS! THIS IS THE STORY OF THE WAR AND AFTER THE WAR AS IT HAPPENED TO ME, LIEUTENANT DON ACKLEY, PILOT!
I TOOK A FIERCE PLEASURE IN THOSE CONQUESTS ABOVE THE CLOUDS, AND PRIDE IN MY RECORD AS A FIGHTING AIRMAN WAS THE CODE I LIVED BY!
NICE GOING DON IF YOU KEEP ON AT THIS PACE THERE WON'T BE ANY LEFT UP THERE FOR THE REST OF US
LIEUTENANT ACKLEY PLEASE REPORT TO HEADQUARTERS ASAP

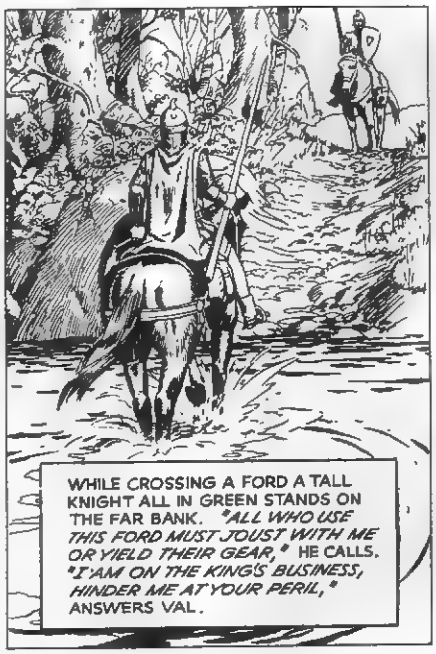
# Prince Valiant

IN THE DAYS OF KING ARTHUR

WRITTEN AND ILLUSTRATED BY HAROLD R FOSTER



**Our Story:** SO PRINCE VALIANT SADDLES ARVAK AND SETS FORTH TO FIND OUT IF THE HOLY GRAIL BE FACT OR MYTH. HIS HEART IS NOT IN HIS MISSION, FOR BEHIND HIM HE LEAVES THE WRECKAGE OF HIS ONCE-HAPPY MARRIAGE.



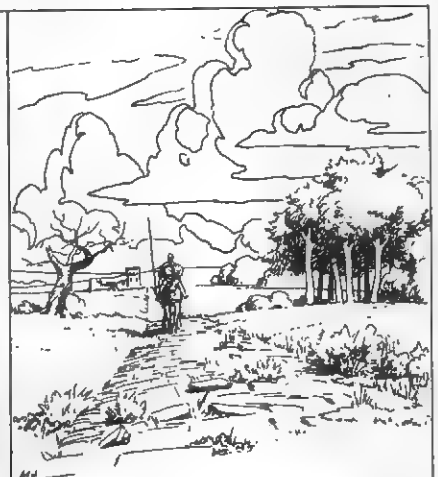
WHILE CROSSING A FORD A TALL KNIGHT ALL IN GREEN STANDS ON THE FAR BANK. *"ALL WHO USE THIS FORD MUST JOUST WITH ME OR YIELD THEIR GEAR,"* HE CALLS. *"I AM ON THE KING'S BUSINESS, HINDER ME AT YOUR PERIL,"* ANSWERS VAL.

*"THE KING'S BUSINESS CANNAUT, COWARD,"* AND THE GREEN KNIGHT SETS SPURS TO HIS MOUNT AND CHARGES.

CHARGING DOWNHILL, WHILE VAL'S MOUNT IS STILL HINDERED BY THE STREAM, THE GREEN KNIGHT HAS ALL THE ADVANTAGE. VAL GRIMLY WATCHES THE APPROACHING LANCE POINT.

VAL USES A VERY SIMPLE TRICK. KNOCKING ASIDE HIS ADVERSARY'S LANCE WITH HIS OWN, HE CLUBS HIM WITH THE SIDE. THERE IS A SATISFYING SPLASH.

VAL DOES NOT COLLECT THE SPOILS OF WAR; HE NEVER EVEN GLANCES BACK. THE GREEN KNIGHT IS LEFT, MUTTERING, HIS ARDOR COOLED.



AT LAST VAL FINDS THE OLD ROMAN ROAD AND IT LEADS HIM STRAIGHT TO OLD SARUM.

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1190.

CROSSING THE BRIDGE OVER THE MIGHTY DITCH, HE ENTERS THE RUIN THAT WAS ONCE A PROUD CITY. HERE HIS SEARCH BEGINS.

NEXT WEEK- **The Pagan Priestess.**

11-29-89

# COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

## PRINCE VALIANT - IN THE DAYS OF JOHN CULLEN MURPHY

When Harold R. Foster retired "incompletely" several years ago, much publicity was given to the event. The 81 year old creator of Prince Valiant had his biography printed in many newspapers and magazines, including several fanzines. It told of his life beginning in Nova Scotia in 1892, continued on through his adventure filled teens and early manhood, glided through his Tarzan illustrations first done for Grosset and Dunlop in 1929 and finally ended with Prince Valiant and Foster's retirement to Florida. Little has been written about the man he chose to succeed him in doing the Sunday colored page. By coincidence, both have lived a good part of their lives in Connetiçut (Foster in Redding, Murphy in Cos Cob). Also by coincidence, a business associate of mine happens to be the next door neighbor of John Cullen Murphy, so it is not without interest that he should be given some "ink" in "Comic Collector's Comments".

No newcomer to syndicated newspaper strips, John Cullen Murphy was a widely acclaimed sports illustrator in the 1940s with weekly full color pages in the now defunct Colliers magazine. He also illustrated the Readers Digest condensed books, and of course, created Big Ben Bolt with Al Capp's brother, Elliot, in 1950. Today, Foster and Murphy collaborate on Prince Valiant mostly through the mail. John Cullen was one of several cartoonists in contention for the coveted job. Others were Russ Manning, Al Williamson and who knows how many more since the rumors and unofficial publicity blurbs ran the gamut of the illustration and cartooning world. Word has it that Murphy offered his services to Foster several years before the Rueben winner was ready to slow down to the 53 hour per week schedule he maintained up to his 78th year. Ask Foster what he considered Murphy's strong point, and perhaps the one salient reason for his selection, and the reply would be, "I've noticed over the years that hands are more expressive than faces. Hands can take so many positions. They can express emotion. Hands are Jack Murphy's strong point".

John Cullen Murphy was 18 when Prince Valiant first appeared, so he was well acquainted with the royal knight from its inception. Norman Rockwell was, and is, the strongest influence and the two met by chance when Murphy was 15. Rockwell's model failed to appear for a sitting. Looking for a quick replacement, Rockwell spotted a redheaded sandlot baseball player that had all the physical requisites for the illustration. Thus it was that John Cullen Murphy became the kid on the September 22, 1934 cover of the Saturday Evening Post. After that, Rockwell advised Murphy on what art schools to attend, tutored him and became his severest critic. How many cartoonists today can claim such a mentor? The Murphy Clan consists of wife Joan, Cullen 22, Brendan 14, Mairead (Meg) 7, Sioban 19, Finn 16, Mary Cullene 21, Cait 13 and Byrne 18. Yes, it's an Irish family, and a large one at that.

The strip you read today, and (in the case of Prince Valiant, acclaimed over the years for its historic accuracy and detailed illustrations) look at, is drawn in a vertical format on a 16½" X 21" illustration board with pen favored over brush. Although Prince Valiant doesn't appear in New York papers, I have seen recent work in The Maimi Herald and can tell you that it is difficult to tell that there had been a transition of illustrators. My friend George Manning, who is John Cullen's neighbor, lives in a converted barn that still has the elevator shaft in the center of the building, so it is not surprising to learn that the Murphy house was built in the 1850s. The whole neighborhood, with the exception of the Dairy Queen on the corner, is defnitely New England vintage. In nearby Greenwich is the Museum of Cartoon Art, and Joan Murphy is a member of the cartoonist wives corps. that voluntarily works at accomplishing the sundry things that have to be done, including coercing director Mort Walker to reveal whether Beetle Bailey is crosseyed. John Cullen Murphy has inherited a classic, and with it the unenviable assignment of maintaining the quality that has lead its creator to becoming one of the few American artists to be elected to Great Britain's Royal Society of Arts. Also goes the onus of keeping the world wide legion of fans happy. Somehow I think that he has proven capable of the task.

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A well established writing gimmick is the phoney interview. Art Buchwald is a prime exponent of this literary ploy. For many issues I've been looking for a way to vent my ire so to speak, over the downward direction fandom is taking; no thanks to the change in today's panelologist. The onus however, is that many toes will be stepped on and the guilty will be the most insulted by my words. So be it.

September, 1965: John Jones, recently given membership to Kappa Alpha, attended the New York Comicon held at the Broadway Central Hotel in downtown Manhattan. Host Dave Kaler, who had done some writing for Charlton, offered the two hundred who attended, their first glimpse at some of the pros. Jerry Bails, as moderator, introduced Gardner Fox and Otto Binder. Bill Finger was to make a later appearance before the well dressed, beardless crowd. Attendee Jones was particular pleased in being able to purchase some out of print fanzines such as The Eye, Star-Studded Comics No. 3 and Alter Ego No. 7 which had that great article about Solomon Grundy. "I don't think anything can top it", offered John.

May, 1966: Mrs. Noel Neill Taylor, being interviewed by Parade, the national, independent Sunday Magazine supplement, stated that it was only a quirk that she had received several invitations to address college audiences about her acting career as Lois Lane. "Why it's been seven years since George Reeves' death and the TV program stopped filming right afterward. Why would anyone be interested in me, or anything having to do with Superman?" The reporter was no doubt laughed at by the majority of his readers for indicating that nostalgia could become a popular trend. Two weeks later, the same supplement printed lengthy letters from fans complimenting him on his work and supporting his views. The time it took to defend the hobby did not become a burden to those who responded.

September, 1967: Bob Schoenfeld, whose credits already included editorship of The Comic Reader, presidency of The Gateway Comic Art Fan Club (a new idea in offering individuals with the same interest a chance to band together and share their collections); published "Gosh Wow!". For 50¢ subscribers received 77 pages of articles and art by such as Howard Keltner, Glen Johnson, Ronn Foss and Rick Weingroff with art by Alan Hanley, Doug Potter, Bill Dubay and Ray Miller. The feature was a definitive work on John Dixon's Australian super heroes by John Ryan. One of the best fanzine offering of the year, but not unique in quality or quantity by itself. Many such labors of love, several years in the making, were available and more were in various stages of completion by representative of fandom.

March, 1968: The super hero had peaked. Batman was off TV (in original episodes) and all his merchandising products were on sale at discount prices. Marvel was winding up its "Golden Age" and many titles "bit the dust". The obituary list included the Harvey Thriller Series, Tower Comics, American Comics Group and the Charlton Action-Heroes. Nevertheless, it would be several years before fandom was through writing articles about these characters. Every one of them, no matter how good or bad, was welcomé. The editor for "Fandom's Fantastic Features" said in his commentary that "never again will we be given the opportunity of going down three times a week to our local retailer and have our choice of so many publishers. Not since the forties have there been so many different costumed adventurers waiting for us to buy their original stories for 15¢ or 25¢".

November, 1969: Jerry Thomas, well known LOC contributor, had this to say in his club's newsletter: "Got my long awaited copy of Alter Ego No. 10 in the mail today. My older brother told me when he came home on leave from the Army last week that this was one of the first and best fanzines of his day. I can see why when Marvel editor Roy Thomas takes the time out to revive it for the good of fandom. Even though offset printing has become manditory for all fanzines, this one had the advantage of getting the pros to submit special original art, which they don't usually do. I can't wait until No. 11 comes out sometime next year, as advertised on the back cover!"

April, 1970: "He's crazy!", exclaimed Ben Mruz, as he read through the first edition of The Comic Book Price Guide. "Nobody is going to pay $750.00 for the first issue of Action Comics. I know prices are high, but they can't go that high. Besides, only a small part of fandom is interested in how much money comics are worth or how much they can get for their collection. I'd hate to think that we're becoming commercial." Anyway, for the first time we had a Dow-Jones Price Index which at least catalogued from A to Z the existing titles, although most of the long time collectors and knowledgeable fans didn't hesitate to make public note that there were many omissions and errors. In the succeeding years, the author would receive lists of information to improve the accuracy of each annual edition. It became a fanwide project to find something that could be included in the Guide.

The examples of posative attitude end about there. In 1971 the trend toward commercialism was quite evident. Those people who spent much of their time writing LOCs and contributing to fanzine projects had taken several other directions. They either gave up the hobby, having lost interest because of the turn to mediocrity in the comic books being published; or were on their way to college where more important things had to be pursued. Others turned pro, and today make up a work force within the industry that demands their thinking be in directions that will earn them a decent living rather than favor the aesthetic or pure values of panelology. Yet another group decided that they have had enough of a period of sheer enjoyment and the possible money making aspect looked too good. To hell with fandom, up the organization and watch my purse swell as I devote my time to the fast buck. Let the older suckers keep their little circle of egg-headed friends. Nostalgia is in boom and the news media is giving publicity to those guys who tell the audience how much they sold a comic book for. Why spend a buck and a half for a good piece of panelology when I can read the price lists like stockbrokers do the Wall Street Journal. Who cares about Carl Barks, what has happened to the original Captain Marvel or how good a piece of art is in one of the B&W magazines. Will Eisner and The Spirit. Big Deal! How soon will I be able to get $5.00 for the first Warren edition? If Siegel wants to spend his Sundays researching some material so that he can give his RBCC readers something worth while to read, remember and use later on, that's his bag. Mine's making money from comics. Sometimes I buy all of a title I can get just to put it away until I can triple my investment. Read them? What for? Although I have to admit that I got snagged on Shazam #1 and the market has dropped somewhat.

Enough of the sermon. The gist, the point, the analysis is evident. I just wonder whether the ones guilty of the aforementioned attitude and claim to be collectors, fans, panelologists,

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## ODDS AND ENDS DEPARTMENT

STREET SCENE: My little buddy, PAUL LEVITZ, hustling about 4:45 P.M. along Madison Avenue with a shopping bag full of the latest DC comics. Friday afternoon is his day to "trade off: with the bullpenners at Marvel. How much longer Paul will continue to sub-edit for NPP will be determined by his college work. I don't know if his major is psychiatry or psychology; but either way he has a whole clientele waiting for him within the pro ranks.

"The best issue of Foom yet", is what I told new editor SCOTT EDELMAN. And it really was. If you people haven't joined yet, you're missing such features as pictures of some of the pros when they were babies; unpublished cover repros, nostalgiac photographs of the early days at fan conventions, and other inside information that only the true Marvelite is interested in.

I wonder if MRS. JERRY SIEGEL ever sold that "historic typewriter" that husband Jerry was supposed to have written his Superman stories on? Her asking price for the machine along with a copy of Superman No. 1 was $55,000.00!

Going through my file I came across a full color brochure used by King Features as an advertisement to industry to use Popeye career enlistment and job opportunities booklets. The interesting aspect is that Charlton Editor GEORGE WILDMAN did them all, all of which means only that we can add that endeavor to his profile.

Congratulations to editor JOE BOB WILLIAMS for a better and better NOSTALGIA JOURNAL each succeeding issue. Being an avid lover of panelological facts, I was particularly enchanted by RICHARD O'BRIEN'S "Golden Age Gleanings" which gave the reader four pages of outline about a rare one-shotter, "Green Giant Comics" with special emphysis on the title hero.

A rare Matt Baker "Flamingo" page, some pre-Batman Bob Kane cartoon panels and S.M. Iger's "Pee Wee" are in Influence #2. Worth the 40¢ if you're a circa 1930s collector. Publisher is Len Katz, 55-30 98th Place, Corona, N.Y. 11368.

A great romance has been broken up at Marvel. They've moved DUFFY VOHLAND away from luscious PATY and into another suite of bullpen offices. Now ROGER "THE DODGER" SLIFER has her all to himself. All SCOTT EDLEMAN has is a five foot paper mache' Spiderman to keep him cozy. It's about time the bullpenners had some elbow room in which to work. HOWARD BENDER is probably the happiest one of all about the expansion. Think it's easy working next to Duffy?

The rumors inundated the industry. The advanced publicity seemingly was created by a Hollywood press agent. The new company couldn't miss. Watch out National and Marvel! Just look at the crdentials. Martin Goodman, who was publisher of the Timely-Atlas-Marvel empire. He had the connections. Printers, paper mills, distributors. He would pay the highest rates to artists and writers. Son Chip knew the business end. Nephew Larry Lieber, Stan Lee's brother,came into the fold. Ditko, Wood, and other senior artists would be given Carte Blanche to do their own thing without an ombundsman watching over them. How could Atlas miss?

Well miss it did!

I promised myself that I would hold back comment until Atlas had at least ten issues out on the stands before I would judge the quality of the product line. However, too many facts prior to that point, could not be surpressed. It is therefore that I write the first part of this item in November; with judgement on the titles themselves left for the latter part of the article.

Jeff Rovin, one of the new editors, promised the world to everyone. Neophyte in the industry or old timer alike, there would be a place for them in the stable. A hundred titles, a thousand ideas, a million opportunities for anyone and everyone to submit their creations. And the mad rush for 717 Fifth Avenue began. High praise, optimistic attitudes for all. But when the brass tacks were on the floor, the only thing they did was to sting the many who tread on them in anticipation. Duffy Vohland and Scott Edelman created a super hero called The Grim Reaper and presented a finished page and story board. Tower was selling their Thunder Agent characters to Atlas. Where Marvel failed in obtaining the Godzilla and Company license, the Goodmans would succeed. "Bring over those illustrations of Godzilla you did Mr. Vohland" was the beginning. The sum total of these, and similar examples, was zero. Instead, Atlas went the same route as do all the others, as indicated by their first three efforts. "Phoenix", which smacked of similarity to Harvey's short lived "Jigsaw" and showed that Sal Amendola can run hot and cold in continuous panels, as did Mike Kaluta when he drew The Shadow. It has a plot potential if handled properly. Many readers, who like the rules to be followed in orderly fashion, sometimes get upset when a convincing origin is not presented in the first issue; or the acquisition of super powers is not slowly drawn out in rule book procedure. It was not so with "Phoenix", who really didn't rise from the flames which consumed his own body. In "Iron Jaw" Atlas immediately lost points by having Mike Sekowsky, the modern day representative of the WWII hack school, doing the Conan swipe. Wasn't it Sekowsky who almost ruined the Justice League of America in it's sub-teen years with scratch anatomy and non-definition of details? And here we have a ravish and seduce situation which follows the same path that Robert E. Howard founded decades ago and which every publisher has milked in every which way. Definitely no example of dynamic newness here! Then came-"The Grim Ghost", which had its moments of interest when Ernie Colon combined the Raymond-Williamson-Wood shadowings of the heroe's head with the Adams-Buscema body. However, there were too many panels of mediocrity to offset the spasmodic instances of pleasing art. The Mike Fliesher story needs more time to develop the character; which the premiere issue indicated was the case. Being admittedly prejudice, I'd prefer Don Newton on this title. His "This Savage Earth" in the pre-pro days was proof that I have a case in point. Thus the first three samples came out, and, as editor Jim Van Hise put it in a note, the interior could not keep pace with the covers in any of them. At least the frontspieces were clean Jim. No encyclopedia of words or startling statements of earthshaking promise which Marvel is guilty of. The printing was good, and so was the coloring. Charlton please take note! Now on to the other new titles.

Next came "Wulf The Barbarian", Atlas' contribution to the Conan group. If one innovates properly by taking the salient gifts of the creators, he cannot lose with the swords and sorcery theme. In this case Howard, Hal Foster, the Arabian Nights and a few other sources were cleverly used to produce the first decent effort. A good artist is judged by the meticulous care he gives to the background figures, anatomy and facial detail being of particular importance. In this case the team of Larry Hama and Klaus Janson failed. One cannot be content by using a Neal Adams style on the foreground faces and a Sekowsky style in alternating panels. Also, 50% zipatones should never be used on covers. A good colorist is of prime need in that respect. But from a storyline aspect, one cannot grade Wulf with less than a B. However, when "The Destructor" hit the New York nestands some three weeks later than the announced distribution date, it was only fair that the name of Wally Wood should be expected to give the reader something great. Unfortunately it was all Steve Ditko regardless of what the splash page credits indicated. Oh yes, there was a smattering of Wood showing through here and there, but otherwise it was a rehash of Hawk and Do e, The Creeper, Mr. A and whatever else Ditko has done sin e his Captain Atom days in both story and art. With "The Scorpion" one can only ask why another comic book version of The Shadow, with the masochistic lust of The Spider thrown into a Depression period of American history. That Howie Chaykin has a one track mind becomes evident with this piece; but how can Jeff Rovin actually serve notice that Doc Savage is about to be pushed aside? A full months production without anything spectacular to rave about. Bright spots here and there in layouts or story lead-ins thanks to the Marvel experience of Larry Lieber, but otherwise definitely not a new era in comics. We go on to the second month's titles.....

A versatile group of titles requires that a publisher include love, western and police action themes. Atlas has done so with Vikki, Kid Cody and Lomax. I'll dispense with the first one since it is a duplication of many, many that came before it. In Larry Lieber's hands we expected and got an introductory piece from the Marvel Six Gun Kid-Kid Colt mold; but we also got the first good piece of art via the pencils and inks of Doug Wildey, who proved that he could successfully imitate Neal Adams. His background detailing and use of zipatones were quite good. The lampy flickered when I read and looked at Lomax, a Toma type N.Y.P.D. detective. Alden McWilliams, well known for his newspaper strip work undertook a monumental task when he attempted to stylize the pencils of Mike Sekowsky. He almost succeeded, but not quite. The plot was rote, as was the backup feature, "Luke Malone, Manhunter". I cannot believe either Mike Ploog, whose excellent pencils for Marvel's black and white line I have seen prior to inking and admired, or Frank Springer, could turn out such poor stuff. They must have had a ten hour deadline to make! We go on.....

A few days before Christmas, 1974, I purchased my copies of Planet of Vampires and Morlock 2001 and received a belated present from Atlas. The first really worthwhile comic books to come from the new publishing house. Morlock (the name derived from a 1980s science fiction story and 2001 is the year that this adventure takes place in) is a twist on a combination of science fiction stories including 1984, Fahrenheit 451 and I Search For The Stars. But it is cleverly done. A first rate job by the messrs. Fleisher (on story) and Milgrom (pencils) plus Abel (inks). A vegetable pod evoluting a human like being in a police state with all the intrigue of creation, discovery, rebellion and transmutation by the title character.

The closing pages of this first story leave open many possibilities for further plotlines that should make this their elite title. Close behind, and if it were not for the direct relationship of the theme to Planet of the Apes and several Outer Limits TV episodes, is Planet of the Vampires. When I first looked at the cover, which I consider important in "sizing up" a new issue, the logo reminded me of something from the old Super Comics reprints. This was offset by a very good Pat Broderick-Neal Adams cover art which must have been excellent in its uncluttered, precolored state. Again good inside art, beginning with a double splash page of fine pen application. Not the usual astronauts landing on the mother planet after eons in space only to find a new civilization that emerged after the nuclear holocaust type of plot. The innovations and side plots were well placed, with a reversal in form in that the outsiders are the uneffected-by-radioactivity "good guys" and those within the sanctum sanctorum are the mutatants of evil ilk, in this case well armed vampires.

How many late night TV war movies Archie Goodwin watched in preparing for "Savage Combat Tales!" Sgt. Striker's Death Squad, Atlas' war story entry, is hard to say; but he did incorporate some cinema classics, including "The Dirty Dozen". Only Pvt. Ben Stryker remains, as a German Stuka attack destroys the rest of his infantry company. His dying platoon Sgt. hands him the three striped combat helmet to carry on on glory. Freeing four guardhouse American G.I. prisoners from their otherwise tombed entrapment, Stryker has all the manpower he needs to knock out tanks and Wermacht in fine fashion. Thus it is that a judo expert, circus acrobat, professional wrestler and gangster join him in becoming the Death Squad. Not very original; but again the' solo art of Al McWilliams makes it somewhat commercial. Oh to see a McWilliams-Wood effort!

"The Brute", "Weird Suspense, Featuring The Tarantula" and "Tales Of Evil" appeared in one cluster, some three weeks after their originally published release dates. From the B&W repro that appeared in TCR, I thought The Brute would be another Hulk; but he turned out to be yet another of those prehistoric men turned loose in an unfamiliar world after eons in suspended animation. This is usually the ploy used to gather potentcy for super villains, which The Brute may be. It will be interesting to see how the character is developed in future issues. Pablo Marcos was most successful in covering up the Sekowsky pencils, which in itself is a major accomplishment. As I thumbed through the book a second time, my mind recalled several B grade movies that could have been the format from which the premiere issue took much material. As for "Tales Of Evil", it is one more collection of horror-mystery stories with bad art and really not needed; but then again Seaboard is exploring all areas, hence its existence. The Tarantula had one inobvious oddity. The cover stat given to the various fanzines had a March dating on it. The newstand edition was dated February. Here we have a mixture of sword and sorcery blended with a Curse of the Werewolf type origin. Again, other than the usual Pat Boyette art which is neither good nor bad, it will be up to Mike Fleisher to either find a novel direction for the trammutating hero to take or add it to the enlarging list of rote titles under the Atlas logo.

Certain behind the scenes events were already happening at Seaboard by the second month of distribution. Jeff Rovin was no longer with Atlas. Mail, although limited on the subject, indicated to me that distribution was "lousy" in many areas, and I am sure that The Goodmans are most concerned about this because the middleman is the aorta of the life system within the comic book industry. Plans made months before were changed. That comical looking king falling out of the windmill driven biplane would never be more than a cover repro as the Bill Dubay magazine "Wonderworld", and "Midnight Madness", reportedly to have been a black humor comic, were cancelled before printing.

By mid January the second issues of the earlier titles appeared, giving me a chance to form a definite opinion on "Ironjaw", "Phoenix" and "Grim Ghost". With them came "Targitt", The latter had art by Howard Nostrand, no stranger to comics, having assisted Bob Powell in the forties. His thick lines and at times almost cartoonish inking were once again remembered. The story came straight out of the pulps, with the hero's cause that of the Avenger, his vigilante tactics that of The Spider and the plot from any of several dozen TV dramas. This one has no future. "The Grim Ghost" established himself as a cross between The Spectre and The Devil's Deciple. Ernie Colon must have spent more time picking out magazine photos and coping the styles of those who did the early Black Orchid and Deadman stories than he did on the art, for it's been a long time since I've looked at such a collection of swipes in one story. Left to his own talent, E.C. proved inadequate. This issue is worth the price just to pick out the copied panels. I don't intend to buy T.G.G. anymore either. his course has been set and it is rote. "Phoenix" No. 2 proved that the first issue was no fluke. We have been asked to go beyond the boundries comic book readers are expected to set in granting fairy tale license to the media. It is hard to believe that an ordinary human being, despite his training as an astronaut, can use a 20th Century Earthling mind to Einsteiningly steal atomic transistors and immediately become a destructive-ray hurling, flying super hero without dismembering or destroying himself. This one has all the signs of being a continuous fight 'em-chase 'em-save mankind thing. Mr. Amendola does add a bit of humor by using Carmine Infantino's caricature in an appropriate role. Although the Comics Code Authority has been forced to relax its rules, I cannot believe that they have been made so flexible that carnage, lust, nudity and barbarianism can be put into a color comic in an effort to add something extra to Seaboard's entry in the swords and sorcery race. And to think that Fiction House covers were considered obscene methods of luring innocents into buying the issue! I think by now we have had our fill of the Conans and Kulls. The body beautiful with the iron jaw and the caveman mentality has no new paths to take into the forest primevil. They have all been traveled.

Next issue's deadline prevents me from covering more second issues. Thus it is summary time. Roughly twenty five years, ten for the "First Heroic Age", fifteen for the 1960-75 period, is a long time. Long enough in fact for every conceivable character, plot, literary source and current fad to have been used. With such an onus, Seaboard could not be expected to come up with something new. We did not want creativity; but we are justified in expecting innovation from a house with so many theoretical credentials. That they failed to live up to their advance notices is sad for them, and sad for us. I am frankly disappointed in their product as thus far presented; but there is enough of a foundation in many of the titles for the Atlas logo to continue to appear on newstands for many years to come. All they need do is forget the grandiose ideas of a big line, drop the deadweight titles, stop copying Marvel and DC in mode and manner and solidify their artists and writers into a smooth running crew. In and out tactics by a transient group of contributors make for poor quality. Atlas had bitten off more than it can chew, and it is no ones fault but their own for the poor grade they get on their first test.

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95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

# CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1014 Salzedo, Apt. #10, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

SQUA TRONT #5 - $3.00 - 52 pages - color covers - Published by Jerry Weist, 36 Boylston St., Cambridge, Mass. 02138

After an unbearable delay, Squa Tront #5 is finally out. It was worth the wait.

After the opulent 4th issue, the publisher has retreated to a more reasonable and tractable format. This issue is compact and tightly edited, without a single wasted page.

Leading off the issue is a well illustrated article, "Kurtzman on Sesame Street". This covers story layouts and working drawings for some animated work based on Kurtzman conceptions. If you are a real Kurtzman fan, this article (12 pages) stops much too soon. HK's sketches exhibit an economy of means which should be studied by every aspiring artist.

Next (7 pages) is the first publication of the only remaining unpublished EC story. "The PLANETOID" was drawn for the never published E.C. 3-D s-f comic. Art by Williamson (pencils) and Evans (inks). George Evans has a powerful inking style which overpowers the Williamson pencils. The end result is excellent, however.

"3-D: MANY LEVELS" examines the process of drawing for 3-D comics, will illustrative examples from the Wood 3-D story published in WITZEND #6. It is very informative in only four pages.

Next, there are three illustrations from the pulps by Graham Ingels.

Next, four pages are devoted to a photo gallery from the make-up session for the famous "Ghoulunatic Photos". Featured are Johnny Craig (model) and Al Feldstein (make-up man).

Three pages of reprints from contemporary magazines on EC comics lead us to the final article: "THE E.C. FANZINES; PART ONE: THE GELATIN YEARS" by John Benson. This nine page installment is well researched and illustrated.

A Marie Severin drawing and three pages of editorial comments wrap up the issue.

Front and back covers are by Johnny Craig (of the Vault Keeper in both cases). Inside covers give six panels each by Reed Crandall and Bernie Krigstein.

SQUA TRONT is definitely one of the three or four best fanzines being published; this is very nearly a perfect publication.

RATING 10 / J.B. CLIFFORD, JR.

CINEFANTASTIQUE Volume 3 Number 4 - $3.00 - 48 pages 4 / $8.00, 8/$15.00 - Published four times yearly by Frederick S. Clarke, P.O. Box 270, Oak Park, Ill. 60303

This magazine has been reviewed many times previously in "Critique" and its always received the most glowing accolades possible, which is why that makes this issue so much harder to review because it is so good that it transcends even the lofty heights of excellence attained by previous issues. For those who came in late, CINEFANTASTIQUE is devoted to fantasy, horror and science fiction films. It is the finest magazine of its kind ever published and makes CASTLE OF FRANKENSTEIN, FAMOUS MONSTERS, MONSTER TIMES and all the rest look hopelessly ridiculous by comparison. And yet CFQ is a fanzine. It does receive some limited newsstand distribution around the country but primarily is available only through the mail. The slick look this magazine has is by no means superficial as all the articles are of very high quality and intelligence.

The color cover features a montage of figures from THE EXORCIST.

The lead article is on FLESH GORDON [the "X" rated satire on the Universal serials which is rapidly becoming a fandom favorite]. The bulk of the article is an interview with co-director Howard Ziehm who gives a tremendous amount of information on how the film was made and the troubles it had completeing production. The article runs seven pages [including the back cover photos] and has four full color stills from the film as well as a full page full color reproduction of the beautiful George Barr poster to FG.

But there are also ten black & white stills including an excellent closeup of the Great God Porno, the spectacular stop-motion animation monster from the end of the film.

This is followed by a 14 page article on THE EXORCIST. It's a very exhaustive piece, just the kind of article I was hoping someone would eventually do. It covers the making of the film and everything that was involved, even into what happened when it was released. The article includes three interviews; the first with Jason Miller who played Father Karras, the second with the director William Friedkin, and the third with make-up genius Dick Smith who created all the film's make-up. All of the interviews are excellent. There are no less than eighteen stills in the article, all fairly large too. The first page of the article is made up of two stills printed each half page size, both in full color, and both featuring the statue of the demon Pazuzu from the two divergent scenes in the film where it appears. The black & white stills include several behind the scenes shots as well as a closeup of Regan when the words "Help Me" formed on her stomach. It is the finest article on the film that has appeared, even better than the article in AMERICAN CINEMATOGRAPHER.

A six page retrospect on the film THEM includes many stills and discusses its importance to the genre.

The film review section is rather special as it has many stills from the various films reviewed, including CAPTAIN KRONOS: VAMPIRE HUNTER (the finest film to come from Hammer in years), FRANKENSTEIN & THE MONSTER FROM HELL, PHASE IV, QUESTOR TAPES, and many others.

Three pages are devoted to DARK STAR, the new sf film, and two stills are printed from it in full color (and beautiful they are). The article has an interview with the producer who tells much about the film. Several other stills are included as well.

The page listing films that are coming has a still from the soon to be released LAND THAT TIME FORGOT based on Edgar Rice Burroughs' famous novel.

The three page article on YOUNG FRANKENSTEIN includes a page an a half of color stills from this film which will be released in black & white. Mel Brooks is interviewed and discusses his ideas and approaches used in the film.

This is the twelfth issue of CFQ and is the best yet.

RATING 10 / JAMES VAN HISE

THE FULL EDITION OF THE COMPLETE E.C. CHECKLIST (REVISED) $5.00 + 25¢ postage - 198 pages (5 1/2 X 8 1/2), side stapled - mimeo - published by Wade M. Brothers, P.O. Box 1111, Los Alamos, New Mexico 87544

First there was Fred Von Bernewitz; he issued the "COMPLETE E.C. CHECKLIST" (covering the New Trend), the "COMPLETE E.C. CHECKLIST SUPPLEMENT" (covering what was then called the "Old" Trend), and put them together to form the "FULL EDITION OF THE COMPLETE E.C. CHECKLIST" This was published in 1963 and was long out of print. Then Joe Vucenic came along, completely revamped the book and issued an expanded and improved version in 1970; he modestly added only the "(REVISED)" to the title.

Now he has somewhat expanded his 1970 edition for the second printing (somewhat overdue); but he has run out of space to add another word to the title! This is really a "(SECOND REVISED EDITION)" if you will.

Every E.C. from the "Picture Stories" through the "Picto-Fiction" is listed, with: date, page counts, titles, artists, and miscellany. There are lists of artists, biographies, numbering changes explanations, an index of Ray Bradbury adaptations, "Elegy" by Larry Stark, listings of variations in the E.C. annuals, indexes of the "Grim Fairy Tales" and the "Den of Iniquity" tales, a checklist and chronology of issues, a list of known reprints, and (whew!) a reprint of the first E.C. horror story from MOON GIRL #5. There is also a list of eratta (sic!). Oh yes, there are also illustrations by Wood, Williamson, Evans and Davis.

This is the basic handbook of the E.C. collector. It is the best index ever done on a comic group. It still isn't perfect, though. There are still many (minor) unlisted errata--including the spelling of "errata"! Still, it is a stupendous job.

RATING 9 / J. B. CLIFFORD, JR.

THE WORLD OF THE WIZARD KING - $1.40 - 20 pages - Published by the Real Free Press, Oude Nieuwstraat 10, Gemeente Giro R. 14916, Amsterdam, THE NETHERLANDS

This reprints the complete story "The World of the Wizard King" by Wally Wood which was serialized originally in WITZEND. The strip is in a picto-fiction format in that the story is told with a large amount of text which is accompanied by illustrations by Wally Wood. There are a great many illustrations over the fourteen pages the story occupies and several are half and full page size. The story is a fantasy a la "Lord of the Rings" and the art is very good. The last five pages is another fantasy strip by Wood but this time it's a regular comic strip and is done in a humorous vein. It's called "Dragonella" and is the same strip which appears in color in the Wally Wood comic HEROES, INC. which has recently surfaced in fandom. The cover is a montage of scenes from Wizard King drawn by Wood.

Despite this being available only from a foreign source, don't let that mislead you as it is in English.

RATING 9 / JAMES VAN HISE

SILVER STREAK COMICS #6 - $3.00 - 68 pages - color cover - Published by Comic Reprints, P.O. Box 2518, Norman, Okla. 73069

This is the very rare near legendary issue of Silver Streak in which the Golden Age Daredevil first appeared. If you care about such things; I mean, what good is a super-hero who got phased out of his own book by a kid gang?

The Daredevil story is the fifth in the book and runs 8 pages; story is credited to Jack Binder. It's quite a modest beginning for a legendary character, but then Batman's first appearance wasn't so hot either.

Other stories are "Silver Streak" (best drawn in the book), "The Sky Wolf", "Bill Wayne the Texas Terror", "The Green Claw", "Lance Hale", "Ace Powers", "Planet Patrol" (really hack art), and "Dickie Dean, the Boy Inventor!" with art by Jack Cole. Jack Cole also did the cover, which incidentally flashes a considerable amount of flesh among the victims of the Claw.

Simple-minded stories and mediocre artwork were the hallmarks of the so-called "Golden Age"; Silver Streak #6 is certainly a good example of the period.

Reproduction by the publisher is about par for these reprint comics. Certainly, with the original going for about $300 in mint you are about 100 times better off with this edition. But I'd rather go for Little Lulu--the stories are better.

RATING 6 / J. B. CLIFFORD, JR.

JUNGLE LOVE - $3.00 - 12 8 1/2 X 11 prints - Published by Wonderful Publishing Co., Box 15755, Arcadia Station, Phoenix, Ariz. 85060

This is a limited edition of 1000 and consists of twelve mini-posters printed on both sides. On one side of the set are twelve rare stills from the old MGM Tarzan films with Johnny Weissmuller and Maureen O'Sullivan. On the other side are by Roy Krenkel of nude and semi-nude prehistoric women with prehistoric animals. They range from simple sketches to fully completed drawings. One of the nicest drawings is the

very finished preliminary that Krenkel used to base his painting to THE PEOPLE THAT TIME FORGOT for Ace Books. Another very nice one is of a nude girl riding a dinosaur. The only thing I don't like about them is that Krenkel seems to find it physically impossible to draw women which tip the scales at less than 160 lbs. His women are all very chunky and with such large, pendulous breats that one wonders how the poor dears can even stand upright. This is something that's been evident in his art for many years but which seems to surface especially strong here.

This package is a nice one though and both the art and the stills are well chosen.

RATING 8 / JAMES VAN HISE

PROMETHEAN ENTERPRISES #5 - $2.00 - 84 pages, color cover - Published by Promethean Enterprises, 458 Harmony Lane, San Jose, CA. 95111

The feature article of this issue (comprising some 32 pages) is an interview (from late 1972) of Robert Crumb. The interview includes many examples of his work, some never before available to the comic buying public (e.g., his "Roberta Smith Office Girl" done for the house organ at American Greeting Card). Underground comix fans will put this 'zine on their must have list.

There's a fine cover by Robert Williams, art by Brunner, a story (9 pages, to be continued) by Metzger, art by Moscoso, a story "Travels with Myron" by Vince Davis, and other art or stories by Al Davoren, G. Barr, Keith Kleespies, Clifford Neal, Bob Inwood, Trina, David Karbonik, and Bob Zoell. Back cover is by Alex Nino.

The quality and nature of the work presented are quite varied. Few people will like everything, but everyone will like something. The quality of the printing is very high.

RATING 9 / J. B. CLIFFORD, JR.

THOSE ENDURING MATINEE IDOLS #29 - 16 pages - $1.00 - 6/$6.00 - Published by Robert Malcomson, 38559 Asbury Park Drive, Mt. Clemens, Mich. 48043

This fanzine is devoted entirely to sound movie serials and is the best of its kind published. This issue leads off with coverage of the serial SPY SMASHER beginning with a full page action still on the cover and then the more detailed coverage begins inside giving background information on the serial, story synopsis, and reprints the poster along with sixteen fine stills.

Next is "A Tribute To Kane Richmond" who starred as Spy Smasher and in many other serials. It spans four pages and covers Kane's career quite well, including many rare stills. If you're a Kane Richmond fan, as I am, you'll enjoy it immensely.

The "Men Of Action" section covers the career of stuntman/heavy John Dahiem and includes an interview with him. Dahiem is one of those actors who you've seen dozens upon dozens of times in films and television, but whose name you never catch.

The final article runs three pages and discusses something that most serial fans would probably squirm about and try to brush off as "unimportant", that being the very real prejudice and racism that was present in many serials. The article gives many examples, some of which are minor and some of which aren't so minor. It's a very intelligent and yes, important article. It's good to see that a fanzine of this type will look at the subject with a balanced appraisel, discussing the bad points of serials and not just endlessly praising them.

The last two pages have ads and a necrology telling what old serial actors have passed away.

The zine is professional in quality from start to finish.

RATING 9 / JAMES VAN HISE

FANTASY REVOLUTION #3 - 50¢ - 70 pages - Mimeo and offset, side stapled - Published by Im-Ho-Tep Publications, 1859 E. Fairfield, Mesa, Ariz. 85203

This is a FANzine with all the good and bad points of the type. Subject matter for this issue emphasizes H.P. Lovecraft and related amateur film production. There is also a fair amount of fan art on the Lovecraft theme, most of it better than average for this style of publication.

It was a bit of a nostalgia trip to read the 'zine. All the fannish aspects (extended editorial ramblings, affected spellings, private jokes) are amply present. Plus, blotchy reproduction in the mimeo pages and misspellings give it a real old-fashioned fanzine feel.

This is not to put it down. As I said, some of the art is pretty good for the type of publication (Skip Olson and Dave Billman being responsible). And parts of the articles were interesting to me even though I am not really tuned in either to Lovecraft or low circulation zines. If you are interested in the subject matter, you could do worse with your 50¢ than drop it here.

RATING 6 / J. B. CLIFFORD, JR.

ERB-dom/THE FANTASY COLLECTOR #79 - $3.00, 5/$9.00 - 44 pages - Published Quintely by C.E. Cazedessus, Jr, Route 2, Box 119, Clinton, La. 70722

ERB-dom has changed a lot in the last year, and it's all for the better. It's back to the much better 8 1/2 X 11 size and it now offers more color work than ever before. Eight pages of the issue alone are full color reprints of consecutive Russ Manning Tarzan sunday pages from 1972 and are they beautiful! The reproduction on them is flawless and the color work is some of the finest I have ever seen. Other color work includes a Reed Crandall painting of Tarzan on the back cover and four paintings by Walter Baumhoffer which originally appeared on adventure pulps in the 1930's.

The first page is the "House Of Info" which features news concerning upcoming ERB books, films and comics. This is followed by a full page reproduction of the poster for the upcoming ERB film "The Land That Time Forgot". On the page opposite is a previously unpublished Tarzan splash page by Russ Manning which is a completely finished drawing and is very nice.

Next is a page of letters and then some previously unpublished drawings of John Carter of Mars by John Coleman Burroughs done in the early 1940's.

Just before the color comics section is a full page pencil drawing of Tarzan by Jack Kirby.

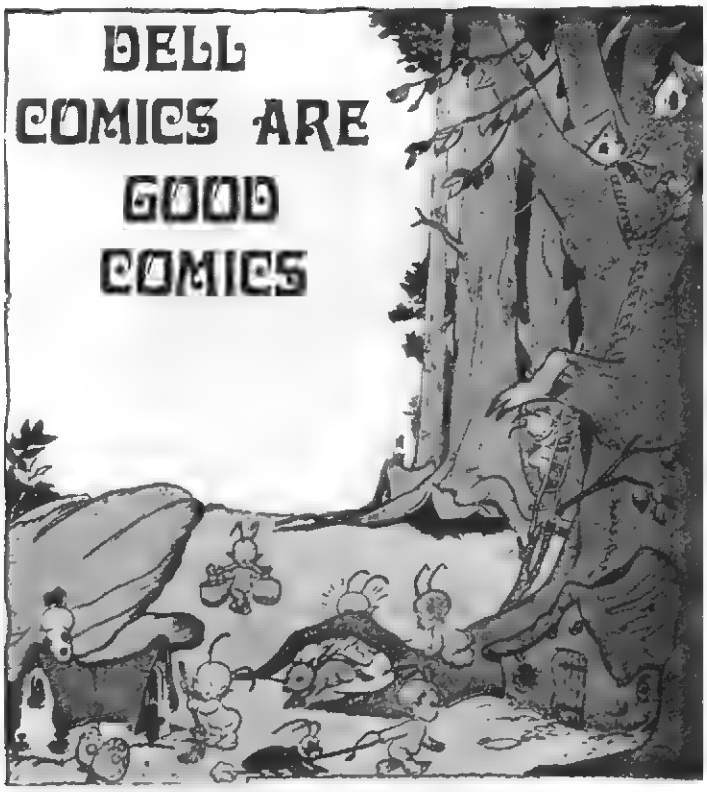
Next is the sixteen page ad section called The Fantasy Collector. The ads here are different than you'd find in any other adzine as they are almost all for fantasy and ERB hardcovers, and some paperbacks. It is probably the best place to look for SF hardcovers and Arkham house books.

Following a fair drawing of Tarzan by Cliff Bird, are two pages devoted to Tarzan artist Ruben Moreira. This includes a one page article and one page of his Tarzan from the late forties.

Next is the low point in the issue, that being reprints of a French Tarzan strip by Andre Lignois. Although one Hogarth strip is included among them, it doesn't help. The art by Lignois is very poor and not even worth the trouble. What makes this worse though is that the color section of #80 will feature Lignois Tarzan instead of Manning's. I've already sent a letter of protest to Caz over this. What a way to end an issue.

RATING 8 / JAMES VAN HISE

DELL
AUGUST
1948
Vol. 8 No. 11
WALT DISNEY'S
COMICS
AND STORIES
10¢
ICE-COLD DRINKS
DIRGE
NEW HEAT WAVE DUE



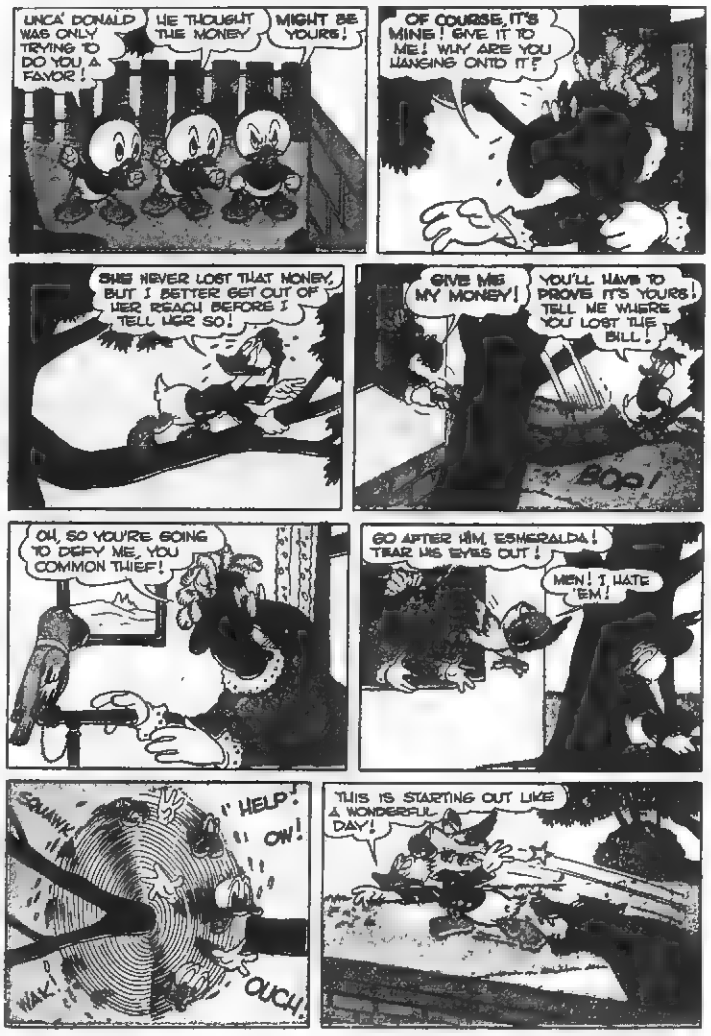

WHY BARKS? [Part One]

A friend of ours, a respected comic book freak, asked us recently if we could explain all the hoopla about Carl Barks. "The art is nice," he said, "but after all, it's only a story about a duck." This was a challenge we couldn't refuse, so we will spend the next few articles addressing the question--Why Carl Barks?

First, Donald. In some ways, Donald is only a duck. In a world of human-sized-and-shaped dogs (their ears and noses, really, are their only doggy features), Donald and his cohorts--Daisy, Scrooge, Gladstone--are only about three and a half feet tall. Even in his own home, Donald is a sort of dwarf--when he sits in his easy chair his feet come just out to the edge of the chair cushion; we sometimes see Donald (or Daisy) standing on a stool at the kitchen sink to do dishes. The ducks walk strangely (the nephews recognize Donald, in disguise, from his waddle) and they dress differently than the others in their world--everyone else is fully clothed and shod, but the ducks go barefoot (even Gladstone's and Scrooge's spats are worn on bare feet) and dress only from the waist up. Surprised or upset, Donald says "Wak," a most ducklike utterance. So in appearance and some of his outward manner, Donald is, indeed, a duck, and he and his relatives are a very small minority in their world.

But! Over the years that Barks drew the ducks, he developed them into some of the most truly human characters that comic books have ever seen. We, at least, identify more strongly with Donald, Scrooge and the kids than with any other comic characters we know. It's always a shock to see a Donald cartoon at the movies because of the voice--Donald is articulate in the comics, and he speaks in a real voice (each of the two of us hears Donald in our own voice). Barks gives his characters human feelings, sometimes quite complex--witness Donald's crisis of conscience in "Luck of the North," for example. Their motovations are complex, and they have real minds that can grapple with difficulties and undergo change--Donald in the bees story, for example (WDCS #158) allows the kids to keep their bees, when he is reprimanded by their Junior Woodchuck commander: "Parents worthy of being parents want their children to learn about nature! Are you going to be different?" Despite the municipal cataclysm that Donald causes, he knows what he has to do: "I see that I have to take these priveleged bugs back home again--and learn to love them." Nothing sickly sweet here; Donald's sarcasm keeps him real. And at the end, lying in his hospital bed swathed in bandages (from bee stings, of course), Donald tastes the honey, and says "Ah, we parents! . . . What rich rewards we reap!" Barks' control keeps it just this side of the sentimental. And lest we make this sound all too serious, let us say that within the framework of these realpeople duck lives, Barks is often very funny--we will deal at some length with his humor in a later article in this series.

Donald himself went through many transformations in the Barks years (1943-1966). In the early stories, conflict with the kids was at the fore (see Mike Barrier's excellent article on Barks in The Comic Book Book). Many times Donald came off second best, as in WDCS #35, when they are lost in the desert and it is the kids who keep a clear sense of direction. Or in WDCS #58, when they fall into the Grand Canyon, and although it is the kids' ingenuity that keeps them alive, Donald brags, as they emerge from the canyon, "I saved 'em!" Donalds firey temper and his braggadocio are his most salient features in these early WDCS stories, although already at this time Barks was developing him into a much rounder character in the 4-color adventure stories, where he and the kids work as a team and Donald often shows wit and sensitivity. The kids throughout remain sources of much intelligence and wisdom (aided, in later years, by that inexhaustable fount of knowledge, the Junior Woodchucks' Handbook), and in the WDCS stories from about 1948 on, Donald begins to appreciate them for this. There remains conflict be-


UNCA' DONALD WAS ONLY TRYING TO DO YOU A FAVOR!
HE THOUGHT THE MONEY
MIGHT BE YOURS!
OF COURSE, IT'S MINE! GIVE IT TO ME! WHY ARE YOU HANGING ONTO IT?
SHE NEVER LOST THAT MONEY, BUT I BETTER GET OUT OF HER REACH BEFORE I TELL HER SO!
GIVE ME MY MONEY!
YOU'LL HAVE TO PROVE IT'S YOURS! TELL ME WHERE YOU LOST THE BILL!
BOO!
OH, SO YOU'RE GOING TO DEFY ME, YOU COMMON THIEF!
GO AFTER HIM, ESMERALDA! TEAR HIS EYES OUT!
MEN! I HATE 'EM!
SQUAWK!
HELP!
OW!
WAK!
OUCH!
THIS IS STARTING OUT LIKE A WONDERFUL DAY!

LEFT: BARKS' FIRST WDCS COVER. ABOVE: PAGE 5 FROM WALT DISNEY'S COMICS AND STORIES #63, 1945.

WALT DISNEY
presents
Donald Duck
-HELP! HELP!
YEEK!
I'VE GOT TO ESCAPE THESE MEN FROM MARS SOMEHOW!
SCREECH! HELP! SCREECH!
SCREECH! YEEK! HELP!
WAKE UP! WAKE UP, UNCA' DONALD!
WHAT'S THE MATTER?
W.D.C. ®101-49R
I WAS HAVING ANOTHER NIGHTMARE! THAT'S NINE THIS WEEK, AND EVERY ONE IS WORSE THAN THE ONE BEFORE!

tween him and the kids (after all, it's a kids' comic, and symbolic or obvious generational conflict is quintessential to comics), but these become less cruel and pointless (think of Donald tormenting the kids as they play detective in WDCS #61--conflict for its own sake) and begin to settle on real issues, like going to school or taking baths. Some of the conflict is even due to Donald's efforts to help the kids (WDCS #132, for example, where Donald, the former "Little Boonehead" comes close to messing up the kids' chances for Woodchuck honors). But more and more, as time goes on, the kids and Donald present a united (yet diverse, as any union between adult and child will be) front against some other adversary--Gladstone, occasional criminals, public opinion, sometimes Scrooge or Daisy.

Barks changes Donald's outward circumstances to fit the needs of story, but the personality of Donald, which gradually matures through the 40's, retains a certain realistic consistency all through the 50's (there is a clear decline in the early 60's, as Barks' inspiration ran out--in WDCS #239, as the village blacksmith, Donald becomes more of a fool than he ever was in early stories). During what we consider the peak WDCS years, 1948-1955, Donald may be unemployable (#86, 89, 94, 165, 166, etc.), simply unemployed (most of the time), or an expert (rainmaker, #156; and later, skywriter, #194; mailman, #209; mover, #222; etc), but these outer changes do not change the inner duck--they simply provide new story frameworks. Donald has numerous and varied experiences, but he always reacts to them in a realistic way, and generally, he learns.

A prime example of Barks' ability to develop character in a significant way in the course of a story is in WDCS #101, the nightmare story. It opens with Donald

HIS CONDITION IS WORSE THAN I THOUGHT! WE'LL HAVE TO TRY REMEDY NUMBER TWO!
WHAT'S THAT?
EXERCISES TO RELAX HIS THINKING NERVE! HE MUST WORK AT SOMETHING THAT HE HATES VERY MUCH TO DO!
HE HATES TO DO ANYTHING!
WOULD YOU LIKE TO CROCHET LITTLE DOILIES?
CROCHET!
NEVER! NEVER! MAKE LACE LIKE GIRLS AND OLD LADIES DO! I'D RATHER BE BOILED IN PRUNE OIL!
CROCHET, THEN, IS WHAT YOU MUST DO! THE DISTASTEFUL EFFORT WILL RELAX YOUR NERVOUS TENSION, AND YOU'LL SLEEP LIKE A TIRED LOG!
AND SO—
CHAIN THREE, SLIP STITCH TWO! IF ANY OF MY FRIENDS HEAR ABOUT THIS, I'LL BE DISGRACED FOREVER!
I WONDER HOW LONG IT TAKES TO RELAX THAT THINKING NERVE! I'M GETTING SLEEEEEEPY!
DON'T! DON'T MAKE ME WALK THE PLANK! LET ME GO BACK TO BURBANK!

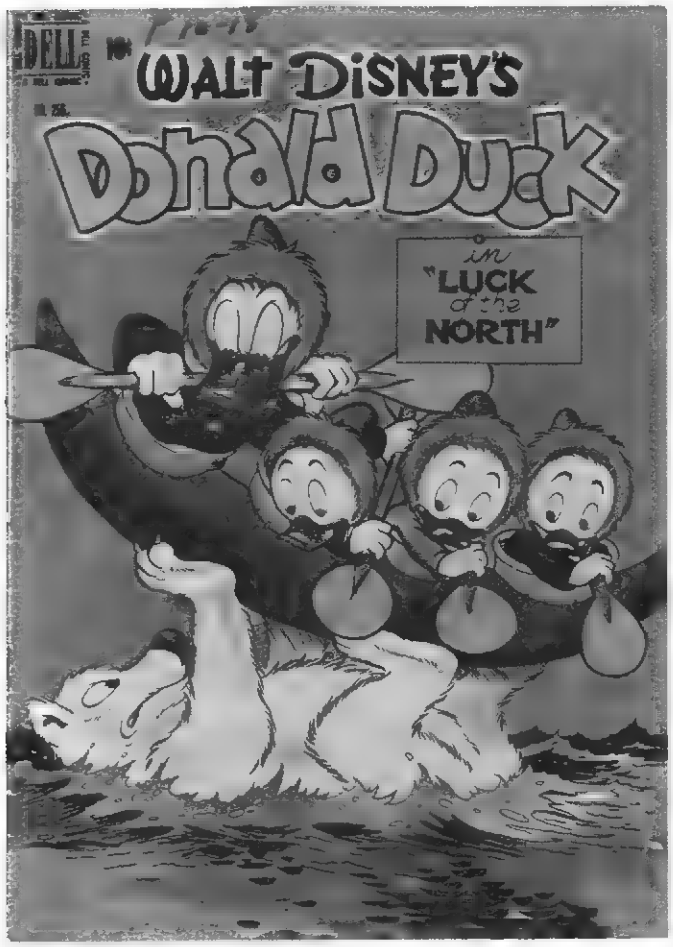
I DON'T SEEM TO BE SLEEPY! MAYBE A SNACK OF CHEESE AND COLD CUTS WILL FIX ME UP!
NO ICEBOXES FULL OF SNACKS WHERE GLADSTONE'S GOING! ALL ICE AND NO BOXES! HAW!
HE'LL NEVER GUESS THAT I SENT HIM THERE! AND I WON'T TELL HIM WHEN HE GETS BACK!
IF HE GETS BACK!
ICEBERGS AND POLAR BEARS! I WONDER IF POLAR BEARS EAT PEOPLE?
OH, ME! OH, MY!

PAGE 8 FROM "LUCK OF THE NORTH" IN COLOR 256, 1949.

fleeing from Men from Mars. He leaps over a cliff, only to fall into the awaiting drooling mouth of a horned, scaly, toothed creature. He awakens screaming, his blankets twisted, with his nephews in attendance. Shivering and sweating, Donald tells us "That's nine [nightmares] this week, and every one is worse than the one before." He's afraid to take sleeping pills, because he's afraid to sleep, and sure enough, when the kids talk him into taking one, he goes into another nightmare, this time on a narrow cliff road, where his car slips on oil, and he goes over the cliff crying "Screech! Yelp! Screech!" This time the kids call the doctor, who comes and prescribes "remedy number two," that he"must work at something that he hates very much to do." He suggest that Donald take up crocheting. Donald blows up: "Make lace like girls and old ladies do! I'd rather be boiled in prune oil!" Here the central masculine viewpoint of the story is established. The doctor, because of Donalds negative reaction, decides crocheting will be ideal, and Donald sets to work, worrying that his friends will find out, only to fall into another nightmare, about walking the plank and being pursued by sharks. Despite the kids' pleading, the doctor holds out on remedy number three. Donald crochets some more (with the anguished cry, "Oh, that a he-man should sink so low!") and falls into yet another nightmare, this time about being pursued through the snow by hungry wolves. Finally the doctor gives remedy number three to the kids: "He must be frightened in real life by something more horrible than he sees in his dreams." The kids come home in a bearskin the next morning, which scares everyone they pass in the street. But they catch Donald, who has fallen asleep (crocheting) on the couch, in the middle of a nightmare about lions, and the "bear" doesn't scare him at all. Discouraged,

LEFT IS PAGE ONE AND ABOVE IS PAGE THREE FROM WALT DISNEY'S COMICS AND STORIES #101, 1949.

distraught, and their guard down because of sleepless nights, the boys meet Daisy on the street, and tell her that the doctor has Donald crocheting doilies. The other half, the feminine half, of the conflict appears. Daisy is fascinated by the idea of Donald crocheting, and tells her friend Mrs. Gobblechin, who pronounces it "just darling." Donald is in serious trouble as the women come up his walk--his masculinity is in jeapordy and he must flee. He hides his crocheting and takes off in his car, with the women in hot pursuit. His flight leads him to a precipitous road much like the one we have seen in his dream, and he and his car, a tire flying, bounce over the cliff and off the mountainside; Donald says "They stopped! I'm safe at last" --this as he is falling down the mountainside! He is beginning to discover what real danger is for him. He lands in the shark pool at the zoo, but as he escapes, realizing that predicament is as bad as the nightmares, the women are coming down the cliff after him, crying "Yoo hoo, Donald!" (their chattery femininity all too clear in this utterance), and Donald--two-faced in the action panel, looking back and forth between the sharks and the women--must make consciously the choice of what constitutes real danger for him. He chooses to face the sharks and conquers them--preserving his masculinity. But the women don't give up, and Daisy calls Mrs. Chatterbeak to mobilize the Petit Point Embroidery Club and the Tuesday Tatting Circle to surround the park. Swinging through the trees, with the legions of women coming along the ground, Donald has his moment of truth "This is worse than any nightmare I ever had." It is the doctor's remedy number three, but worked out in an unexpected way--the real danger for Donald is the women's fierce attack on his self-concept--in this case, masculinity. Faced with this threat to the inner man,



WHAT'LL WE DO - SWIM?
NO! NO! WE'VE GOT TO MAKE A RAFT! RIP UP PLANKING! FIND ROPES!
SHE'LL GO UNDER IN A MINUTE! WORK FAST! WORK FAST!
GURGLE

A DRAMATIC MOMENT FROM "LUCK OF THE NORTH"

exterior dangers are not so bad, and he plunges into the lions' cage. "Days pass," and the kids come to the zoo looking for their uncle, only to discover that he's living in the lions' cage. Says the zookeeper: "He sleeps sixteen hours at a stretch! Wakes up and yells 'I'm cured! I'm cured' and goes back to sleep again!"

In this story, we have a veritable showcase of Barks' artistic ability--ravenous wolves and sharks, men from mars, pirates, women--the gamut of action scenes. We find a rapid-moving and unified story line. And a profound psychological truth: the only real danger a person can face is that which threatens to destroy his own self-concept--all other nightmares are false. When Donald reaches this truth, he is cured.

So here is just one facet of Barks' talent--the building of believable, consistent, yet developing characters. Donald is not just a duck. He is you and me.

NEXT TIME: Focus on Scrooge and on Barks as a storyteller.

# GRAPHIC GALLERY

## A CATALOG OF ORIGINAL ART FOR SALE

GRAPHIC GALLERY is a completely illustrated catalog of fine original artwork, all of it for sale.

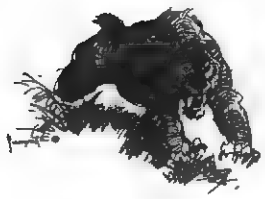
For each issue of GRAPHIC GALLERY, every effort is made to round up the finest assortment of originals in the areas of comic art and illustration. The prices of the originals are set by the owners (of the originals), who advertise their originals here. (Information about selling artwork in future issues below)

It is the long-range goal of GRAPHIC GALLERY to become the established route from sellers to buyers for fine original artwork. Collectors of original art are growing in numbers;, many of these new collectors collect out of love for this unique art, while others collect speculatively, buying and selling to build a portfolio on the basis of future value.

The artwork in these pages will speak for itself, so no written description is given except for items of special rarity and color descriptions. Many of the originals advertised herein are oils or watercolors...full color originals. The black and white reproductions here cannot convey the beauty of the originals, so some color description is needed.

On the initial mailing of each issue of GRAPHIC GALLERY, all copies leave my postoffice by airmail at the same time. Within a few days, many of the choicest origin ls are sold. Usually, the collectors who get the originals they want are the ones that telephone their orders. You may send for an original by mail, but you risk losing it if someone beats you to it by telephone.

To order any original in GRAPHIC GALLERY, you may call and reserve it. Your call will hold it for one week. If payment has not arrived within one week, the original will be sold to the next interested buyer. Mail orders are also accepted, but as pointed out above you risk a disappointment.



"I AM GRATEFUL FOR YOUR ATTEMPT TO SAVE ME," THE JUNGLE LORD SAID TO SYBIL.
"I DID NOT DO IT FOR YOU," SHE REPLIED. BUT TO SOOTHE MY PRIDE, I WANTED TO PROVE MYSELF EQUAL TO THE EMERGENCY."

SOON IT WILL NOT MATTER," TARZAN SMILED. AND EVEN AS HE SPOKE GABU KINDLED THE FIRE THAT WAS MEANT TO CONSUME THEM!
NEXT WEEK: AMIDST THE FLAMES

LAST CALL FOR GRAPHIC GALLERY 5 !

GRAPHIC GALLERY #5 will be mailed in mid-March. To ensure receiving this issue hot off the presses by airmail, you should mail orders for subscriptions before March 10.

GRAPHIC GALLERY #5 will be airmailed to you immediately upon publication for $5, or sent out at book rate mail for $4. Since many of the best originals are sold within a few days of the initial mailing, an airmail subscription is recommended for anyone interested in buying originals from the catalog.

GRAPHIC GALLERY #5 will contain the same line-up of artists found in the first four issues:

new color oil paintings, to be sold to the highest bidder, by Carl Barks (3 or 4 paintings)
A fresh batch of rare artwork by Alex Raymond, Hal Foster, Frank Frazetta, Berni Wrightson, George McManus, George Herriman, Simon & Kirby, and many other masters of the pen and brush.

This issue will feature four full-color pages, with the comic art inside reproduced in sparkling black-and-white. Great as a catalog for art buyers, and equally great to take a place in your permanent comic art library.

BACK ISSUES: GRAPHIC GALLERY 2 and 3 are available at $4 each, supply is dwindling.
GRAPHIC GALLERY 4 (the first color issue) is $5, supply over half gone.
GRAPHIC GALLERY 1 is no longer available.

FUTURE ISSUES: Announcement on plans for future issues of GRAPHIC GALLERY will be made in GRAPHIC GALLERY #5.

Send all orders to:

Russ Cochran
Route One
Adel, Iowa 50003

by **Gary Brown**

KEYHOLE, number 34, for inclusion in RBCC #116, February 1975.
Written by Gary Brown, 9854 SW 8th Street, Apt. 207, Miami, Fla. 33174.
All questions, letters and inquiries are welcomed at the above address.

Since 1968 Star Trek fans have been predicting and talking about and hoping for and insisting upon the return of their favorite program. Dreams of Captain Kirk and Spock and the whole Enterprise crew returning to the airwaves have been published in almost every fanzine. The rumors are almost a monthly thing about how close Star Trek is to becoming a series again. You've read them and you've discussed them. Well, finally something might be coming true. According to columnist Marilyn Beck, writer-producer Gene Roddenberry is at work on a fresh version of his 1966-68 science fiction series -- with NBC eager to test it on the basis of just one completed script.

Other sources indicate that "one completed script" might be a Made-For-TV movie to see if the venture is worthwhile. One wonders if NBC is agreeing to this because they're anxious to get Star Trek back on TV or to get those multi-letter writers off their backs?

The next question might be WHO is going to be in the second version? Leonard Nimoy is scheduled to have his own TV series next year and William Shatner has found a second banana role on NBC's Amy Prentiss series. For one, George Takei, a regular on the original show, has been approached to lend his talents to the second. According to the Beck column, Takei says he couldn't think of a professional vehicle that would please him more.

Takei has also become Chairman of the National Cultural Affairs Committee of the Japanese-American Citizen's League. He led a delegation that protested the casting of David Carradine for the ABC Kung Fu series in 1972. The organization also protested this season's signing of Khigh Dhiegh for the CBS Khan series, due to the fact that Dhiegh is only one-sixth Chinese.

In carrying his beliefs to PBS, Takei will star in "Year of the Dragon," a play about a young Asian-American who feels compelled to carry on his family's business in San Francisco's Chinatown, instead of becoming a writer. Takei says that the show will depict the Asian-American as a real human being on TV, not merely a cliche.

We couldn't agree with him more. And keep your hopes up Star Trek fans. You may be seeing him behind the control board of the USS Enterprise sooner than you think.

***** ***** ***** *****

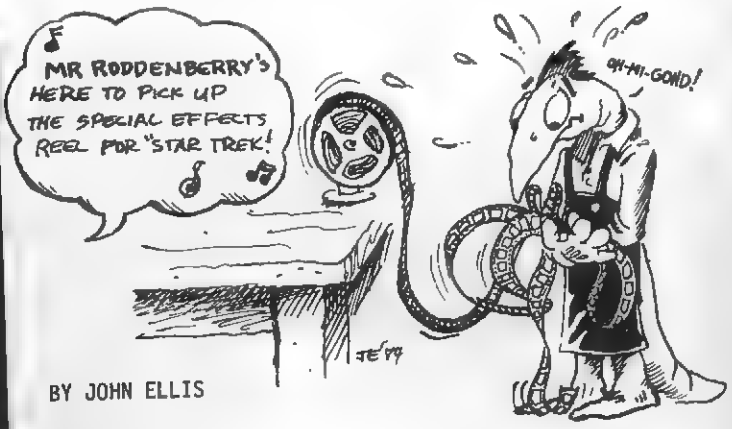
Kable News has never been known for their complete and flawless distribution. Areas are sometimes ignored and books don't always come out on time. The distribution of Atlas Comics is handled by Kable. The line of color and black and white books does not seem to be showing up regularly in many places. It makes you wonder if there might not be a move afloat by major companies to make carrying Atlas comics bothersome and difficult? If, as many dealers say, the problem is too many titles rather than a brand new company, then we will see early this year when DC begins their flood of the market with many new titles. Will these be denied space like the Atlas line or will they be placed routinely on the racks? Keep your eyes open.

***** ***** ***** *****

The editors of Charlton Bullseye, the new fanzine based on the Charlton line of books will be printing a Jeff Jones Barbarian strip, as well as the third installment of "Killjoy" which was rejected as too confusing.

The World of DC Comics is in its third issue, a slick, worthwhile effort put together by Carl Gafford and DC staffers. FOOM remains silent. Any Foomers receive their zines lately?

# CINEMATICALLY SPEAKING -




BY JOHN ELLIS

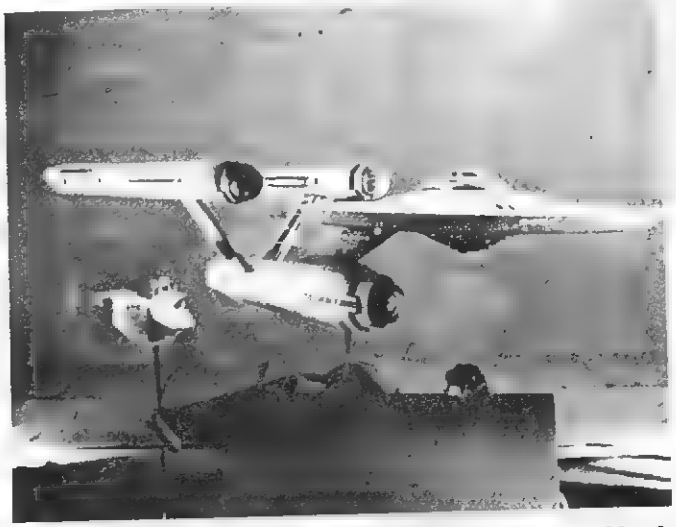
"THE STAR TREK ANIMATION MODELS"

My aim for this column was to have been a pure Star Trek type of information Tete a tete, but due to the overwhelming file of miscelaneous trivia that I and several friends have amassed, we will be presenting this column with little known facts and fallicies on all areas of what have come to be known as "fantastic films"! Future installments will be written by other fans who are well known in the now growing "film fandom", such as Jim Van Hise, Ray Angstrom, myself and hopefully several others.

I recently had the pleasure of examining several of the models that were used on Star Trek. They were: the full size Enterprise model, the Klingon warship, and the alien ship from "The Tholian Web". They were incredible and, among other things, well-worn.

The Enterprise model was the 11 foot one, the largest made for the show. It was made by a man at NASA who makes models for wind tunnel tests, officer's desks, etc. It wasn't at all strange to peer through his window at NASA to see him hard at work on a current NASA aircraft. But when they finally noticed that this wasn't any ordinary spaceship, they probably wondered "who in the hell is ordering that thing?" He said he got a lot of strange looks through that window!

The saucer shaped primary hull was made out of plastic, as was the lower cigar shaped secondary hull. The windows were made out of ground glass, which gave an even distribution of light when filmed. The lower hull had a large hole in the bottom which fit over a pipe which stuck out of the studio floor. The engine pylons and engines were made out of balsa wood, and had tiny pins protruding from which they could suspend it from the ceiling of the studio.



The interior of this monster was nothing but one hell of a mass of wires, by this time all rotted and no good. This model is the one that they used for all shots of the ship when it was moving from left to right on the screen. The reason for this is that on the opposite side of this model there were huge power cables that emerged from the pylons and the primary hull [for the shots of the Enterprise moving from right to left, they employed Matt Jeffries 3 foot model]. Speaking of Matt Jeffries, the man has my greatest admiration for the work that he did on Star Trek! When I got to see the models from the series, I also got to see the sketchbook that he had compiled of copies of his sketches that were of every set they ever used, and of every piece of equipment that they had to build during that series (and it also contained many of the early designs for the Enterprise and other equipment). He was the one that really made the show what it was, with his uncanny knowledge of set construction (on such a limited time and money basis). As Gene Roddenberry has said, the show would never have been what it was without him.

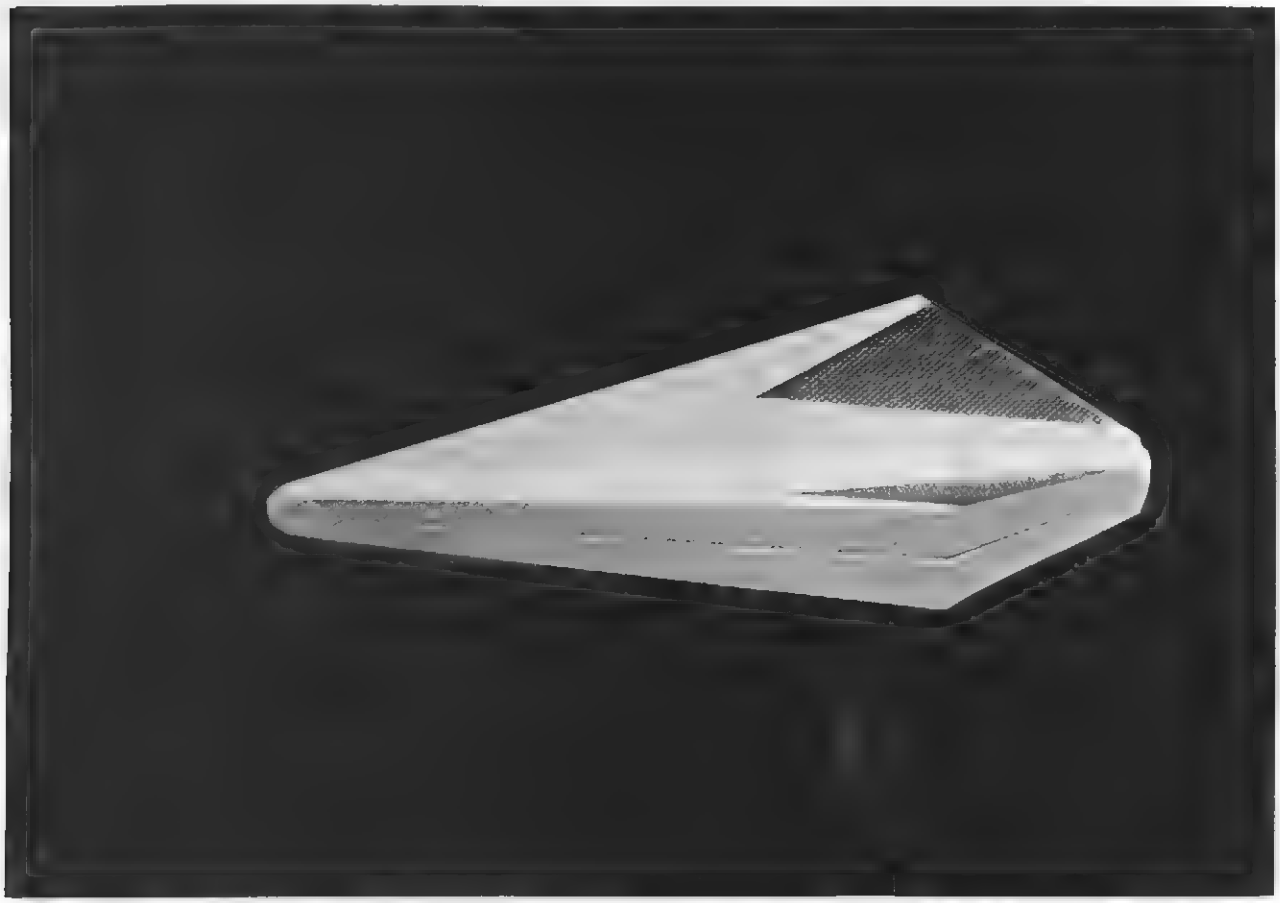
As for the other models, the Klingon ship was made out of some balsa wood, a little plastic and epoxy, and a lot of odds and ends. The ship measured about two and a half feet in length, and had the same rigging setup as the Enterprise did: the hole underneath for a dowel to support it, and small pins on top for support by wires. It weighed less than five pounds, and had no lights or interior wiring at all. The lights were all either painted on white, or were black decals swiped from several hobby kits. There was only one model; when more than one ship was shown at once it was done optically.

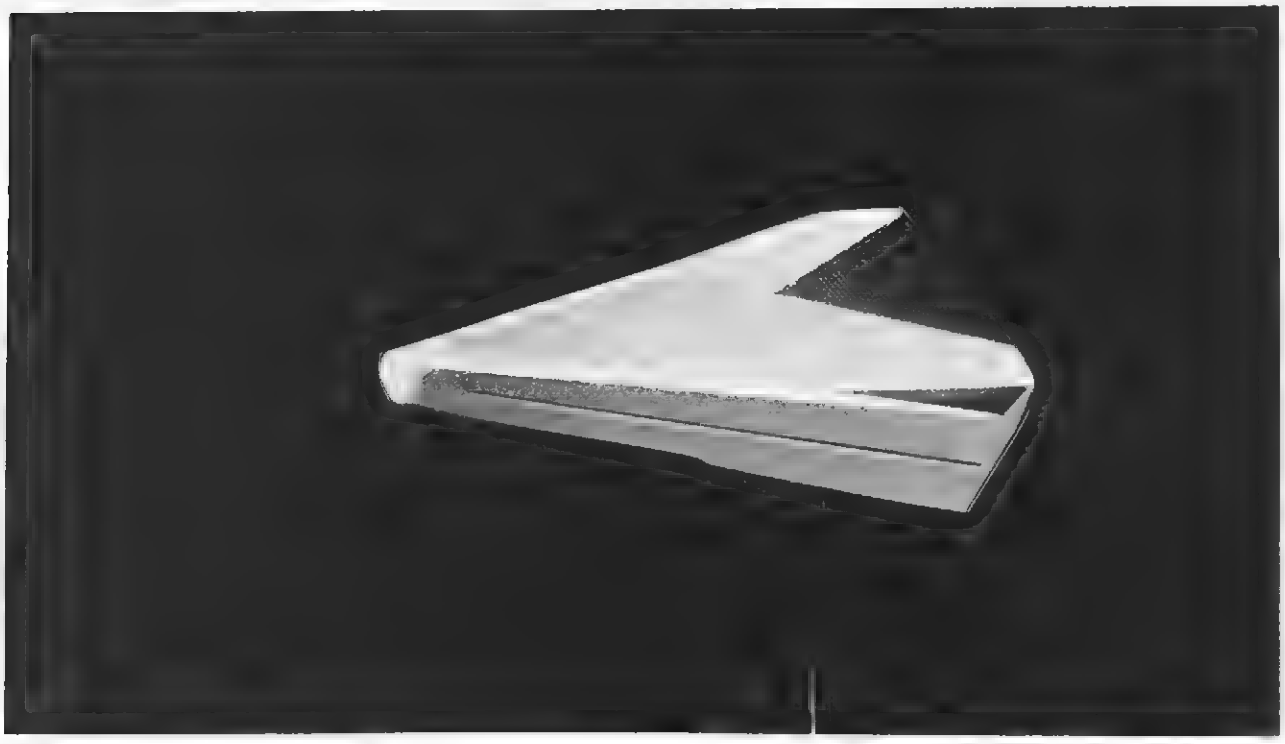
The alien ship from "The Tholian Web" was simply balsa wood and sheet plastic (with a couple pieces of adhesive crosshatched silver foil slapped on the back, the same foil they used on the hand phasers and just about everything else in the series). Both the Klingon ship and this one were painted a flat military gray, and were pretty scarred up (as was the Enterprise) from being shoved around in storage over at Desilu.

The word storage jogs my memory as to a query that I often get, and that is: where are the sets? Well, the answer will make you sick! After the end of Star Trek's third season, Desilu studios, not having the room, got an offer from UCLA to store them, which they gratiously accepted. Not long after they were moved, several of the studio's people went over there to check on them, and discovered that UCLA had torn them apart to make flats for their own stage productions. Working quickly, the studio people managed to save what was left untouched which was Spock's console on the bridge, and most of the transporter room.(AAAHHHRGGG!!!)

Well anyway, here is some good news! Hopefully by mid-1976, the Smithsonian Institution in Washington D.C. will have the wiring replaced in the 11 foot Enterprise, and have all of the lights and whatnot working on her (she is on display now, till Jan. of 75, but is inoperative) PLUS they hope to open a large Science fiction wing there in the AeroSpace building, which will include props from some of the better SF films, and a lot of other interesting stuff. Let them know you appreciate it! (a postcard wouldn't hurt) 'till next time...

OPPOSITE PAGE: THE SET UP OF THE MODELS OF THE ENTERPRISE AND THE BOTANY BAY FOR FILMING THE OPTICALS FOR THE EPISODE "SPACE SEED".
BELOW: TWO ANGULAR VIEWS OF THE MODEL OF THE THOLIAN SHIP. NOTE THE PIPE STAND ON WHICH IT RESTS.





I'd like to kick off this issue's column with a decidedly somber note.

By the time you read these words Benjamin Kubelsky will have been dead for nearly two months. I can't recall any other person whose death affected me so deeply except, possibly, Walt Disney's. It is inevitably true that, one by one, the personalities behind the great era of entertainment are passing from this vale of tears, and there is no one - I mean ABSOLUTELY NO ONE - coming to replace them. This man was, to me, one of the top 2 or 3 men in the history of comedy (and, of course, Comedy is King), who I had grown up to believe was some sort of secular immortal deity after his half-a-century-plus in the business. But to make a long story short -- though it is laughably trite and pathetically inadequate, I'd like to dedicate this dinky column (with a couple' extra features) to the memory of JACK BENNY who died on December 26, 1974, at the age of 39.

## DRASTIC FUBAR section

Here are a couple of slips that are barely worth mentioning: in my "Tawky Tawny" index last issue I stated that CAPT.MARVEL ADVENTURES #110 featured "Capt.America & the American Century"... that, naturally, shoulda' been "Capt.Marval & the American Century"; and in my discussion of the I LOVE A MYSTERY movies, I kept referring to Doc Long as "Doc Young" -- the blame for which I'm more than happy to share with several reference books by Leonard Maltin that I was utilising.

'Nother possible fubar: several people wrote in to claim that, contrary to what I wrote last issue, Russ Heath DID do some Plastic Man strips. I hope that someone will confirm this by naming specific issues, inasmuch as Plastic Man is one of my top-favorite characters and Heath one of my top-favorite artists!

The only drastic fubars last issue were in my Flash Gordon/Alex Raymond index (which I had adhered with saliva, anyhow!). These corrections (& additions) were sent in by Donald Puff & Bill Roberts;

The Flash Gordon strips in KING #116-159 and MAGIC #107 & 108 were NOT Raymond reprints.Nor were the FEATURE BOOK #25 and BLB appearances of the "Ape Man of Mor" sequence" reprinted from the Raymond Sunday pages -- they were, instead, from the daily strip by Austin Briggs. Also, the Secret Agent X-9 appearances in FEATURE BOOK #8 and the "Mad Assassin" BLB were not by Alex Raymond EITHER!

As for additions to that index: Flash appeared in TINY TOTS FUN-NIES #9 and in the recent PHANTOM #18-20 from King. There was a novel (not really written by Raymond) titled "Flash Gordon in the Caverns of Mongo" (Grosset & Dunlap, 1936); and a pop-up book, "Flash Gordon & the Tournament of Death", 1935, with Raymond reprints. I've also learned that there indeed was a Gordon pulp, FLASH GORDON STRANGE ADVENTURE MAGAZINE, CJH Pub.Inc., Dec.1936...it featured a novelette, "The Master of Mars" by James Edison Northfield with a number of color and B&W illustrations NOT by Raymond, though the pulp did reprint one panel by Raymond (to be precise, the 4th panel from the 6/21/36 Sunday). And a final (?) addition to the Alex Raymond index...ACE #1-151 featured reprints of Raymond's "Jungle Jim" strip.

## the COMIC HALL of FAME

J.B.Clifford nominates several E.C. comics as all time biggies. (And it's about time! Aside from Barks stoff, I'd hafta' opt for E.C.s myself!) J.B. considers comicdom's greats to be WEIRD SCIENCE #19 & 20; WEIRD FANTASY #18 & 20; WEIRD SCIENCE-FANTASY #25; and SHOCK SUSPENSTORIES #9. But for his all-time favorite he sites WEIRD SCIENCE #22 for its contents: Williamson's "New Beginning", Evan's "Headhunters", Wood's classic "My World" and Orlando's "Outcasts of the Stars" by Ray Bradbury.

And Greg Robertson's favorite trio is ALL-STAR #41 (JSA in "Plight of a Nation"), FLASH #123 ("Flash of Two Worlds"), and MYSTERY IN SPACE #77 (Adam Strange in "Ray Gun in the Sky").

And now the ADDITIONS sent in by you wunnerful ladies & gerns in the audience:

Greg Robertson (again already) adds this issue to the index of Dr.Strange's appearances: FANTASTIC FOUR ANNUAL #3. That's the Reed Richards/Sue Storm wedding issue which I believe can be more expedient to approach from the viewpoint of "who WASN'T in FF ANNUAL #3?"

Art Scott helps out with an old query: Dan Barry did work in D.C.'s ALAN LADD #1 (Oct.-Nov. 1949); Ruben Moreira did #2-7 & 9 while #8 was by God-noze-hoo.

J.B.Clifford makes some comments on the question I received about Frank Frazetta's newspaper strips: the strip I referred to as "Lane Trallis" (after seeing it used in WITZEND) is actually titled "Tiga" ...12 "Tiga" dailies were printed in SQUA TRONT #2, the WITZEND appearance had the strip rearranged & reworded. Strip's date:'48. Fritz did another daily strip (humor variety) with Al Capp's brother that never sold (not the brother, the strip)(on second thought, it may be true in both cases); and there was one more unsold Frazetta effort: a Sunday page titled "Nina", t'was a reworked version of Thun'da with a beautiful blonde plane-crash-survivor in place of the brunette he-man plane-crash-survivor (much to the pleasure of prurient Mesozoics).

Bill Roberts came up with the other appearance of King Kull that I couldn't recall: MONSTERS ONNA' PROWL #16 (along with the previously mentioned CREATURES ONNA' LOOSE #10).

And in accordance with the question of post-Klein/pre-Anderson inkers for Curt Swan, Larry Charet states Jack Abel (primarily) and George Roussos.

And, heavens to hot chocolate, here's a note from the "Real Free Press" in Amsterdam, Holland, signed by R.Olaf Stoop: Olaf has these additions to the Tintin index of last issue (all of these books are, by the pluggy way, available from the "Real Free Press"):

"Archives Hergé"(1973) B&W that features "Tutor, C.P.Des Hamnestons", Tintin Au Pays Soviets", "Tintin Au Congo", & "Tintin En Amerique" (1926, 1929, 1930 & 1931 respectively).

Tintin play books (color):

"Jouons Avec Tintin a Moulin Sart" & "Jouons Avec Tintin en Syldavie" plus: the "Tintin Moon Adventure Coloring Book"

By the by, I forgot to mention it after that long Tintin index last issue, but after all the indices that I've done, now I've even done one of which I could not read a single word!

Ron Harris sends in these additions to our list of books illustrated by Milton Caniff: "Silver Wings" (Appleton-Century, 1948) a war-story anthology with many illoes; and "Milton Caniff: Rembrandt of the Comic Strip"(doesn't that sound a bit patronising?)(McKay, 1946), with much early Caniff stoff and photoes, too. (Toto, too?) But Ron would like a little data on the Caniff book we mentioned earlier "Back to Manoain".

And now we press on with all possible dispatch...

LARRY LANKFORD -- Garland, Texas.
WAS DR.DOOM WHO APPEARED IN 'AMAZING FANTASY' #1-7 THE SAME CHARACTER WHO BATTLED THE FF, SUB-MARINER, ETC.???

MM. I'll hafta' give you a C- on that question (you can tell I'm really getting swell-headed when I start grading my questioners!)...that was in AMAZING ADVENTURES (and earlier incarnation of AMAZING FANTASY), it was issues #1 (June 1961) to #4, and #6 (Nov.'61), and it was Dr.Droom, not Doom. Dr.Droom was obviously an early version of Dr.Strange. He was a docter who was given mystic powers by a dying "ancient one", went about doing good deeds with the dead Llama's aid as his assistant...and he even had a moustache. A more detailed list of Dr.Droom's appearances can be found in my AMAZING ADVENTURES index back in RBCC #109.

GEOFF SCOTT -- Poughkeepsie, New York.
WAS ZINDA, THE LADY BLACKHAWK INTRODUCED IN LATER YEARS, THE SAME LADY BLACKHAWK THAT APPEARED IN 'BLACKHAWK' #40???

No relation! That first Lady Blackhawk was Sheila Hawke, a bored millionairess who decided to join the Blackhawks as "She-Hawke", but after #40 Ms.Hawke never again appeared (to my knowledge). Zinda was first introduced in BLACKHAWK #133 (nearly 100 issues later) and made numerous other appearances.

OVERSTREET'S GUIDE CLAIMS THAT CAPT.COMET APPEARED IN 'STAR-SPANGLED WAR' UP TO #26; IS THIS TRUE, AND IF SO WHEN DID HE START APPEARING THERE???

I've checked my STAR-SPANGLED WARs and there's no character with that name anywhere in the series. What obviously happened here was that Bob's NoDoz tablet wore off that night and he got his STAR-SPANGLED WAR listing mixed up with his STRANGE ADVENTURES listing. You'll note that in that same SSW listing it shows Kris KL-99 as a feature...and Kris was another sf character exclusively indigenous to STRANGE ADVENTURES. But even though I've been kidding Bob these last few issues, it's almost time for this year's "Price Guide" to go on sale, and I firmly endorse it as "fandom"'s most valuable, worthwhile publication! (WHAT WAS THAT, ROSA???-ED.) Oh...uh...aside from RBCC naturally!!! Right, Jim?!

WERE THE FOLLOWING LADIES HEROINES OR VILLAINESSES...CROCODILE QUEEN, MADAME STRANGE, QUEEN OF DIAMONDS, MADAM SATAN, MISS MASQUE, PURPLE TIGRESS, LADY SATAN, BLACK ORCHID, SPIDER QUEEN, LIGHTNING GIRL, GHOST WOMAN, SOUTH SEA GIRL, SPIDER WOMAN??? DO YOU KNOW ANYTHING ELSE ABOUT THEM???

GnuuhhhREAT BEELzebub!!! Have you no mercy? I'll ration you some data keeping space limitations in mind...
Crocodile Queen was a heroine in DOC SAVAGE #5-8,10-20; she was the keeper of Cleopatra's flame of Eternal Youth who had fled to a secret refuge when the Romans threatened Egypt and still awaits her Queen's return (fat chance, eh?).
Madame Strange was a heroine in GREAT #1-3.
Miss Masque appeared in EXCITING #51-54, AMERICA'S BEST #23-31, FIGHTING YANK #22 & 24, & BLACK TERROR #21...a heroine.
Spider Queen, heroine, was in EAGLE #2-4. She had a very revealing costume, but no powers (probably didn't NEED any).
Lightning Girl (Isobel Blake) debuted in LIGHTNING #13 and appeared in the Lash Lightning strip thereafter, in FOUR FAVORITES. After the villain, "The Teacher" drained the strength from Lash Lightning's body, Lash gave the strength (I dunno' how) to Isobel. They then formed the complementary team: Lash with powers but no strength, Lightning Girl with strength but no powers.
South Sea Girl, a heroine, was discussed last issue.
Spider Woman (Helen Goddard) was a heroine in her only appearance: MAJOR VICTORY #1.
But Madam Satan was a villain in PEP comics; she was the devil's ally and stalked the Earth to do his bidding (there's a lotta' that goin' on in modern comics).
Furthermore: Lady Satan, heroine, was in DYNAMIC #2 & 3 and RED SEAL #17. Ghost Woman was a heroine in STAR STUDDED #1. Purple Tigress was in ALL-GOOD, while Black Orchid was in TOPS IN HUMOR (villainesses or heroines, I dunno'). And Geoff Scott was the villain of RBCC #116! (pant...pant)

RICHARD CENTOLA -- Barrington, New Jersey.
WHAT ISSUES OF 'HEADLINE' OR 'JUSTICE TRAPS THE GUILTY' WOULD LIKELY HAVE MORT MESKIN ARTWORK???

You got me. I haven't got any crime comics in my collection... all I know is that Meskin worked for Prize from 1949 to 1956, so his stoff could possibly be in ANY issue of HEADLINE #40 - 58 (or thereabouts) or JUSTICE TRAPS THE GUILTY #1-90 or so.

WHAT NUMBERS OF 'STAR SPANGLED WAR' HAD KUBERT'S ENEMY ACE???

I'll look back at my Enemy Ace index in RBCC #95 and give you the full story: Here are the Ace's apoearances, by Kubert unless otherwise noted...
OUR ARMY AT WAR #151, 153, 155. SHOWCASE #57 & 58.
STAR-SPANGLED WAR #138-145, 147-150. Russ Heath did the strip in #152. There were Kubert reprints in #151, 153-155, 157-159 & 161. And Von Hammer merely narrated a few reprints in #146, 156 & 160. Also, Frank Thorne did Von Hammer's recent reappearance in #181 & 182. I personally consider Enemy Ace a classic in war comics, and wish D.C. would bring him back in a regular feature.

DID CHARLTON ISSUE ANY 'TOM MIX' COMICS AFTER FAWCETT DISCONTINUED THE TITLE???

Nope, Fawcett's #61 (May 1953) was the big finish. Incidently, speaking of Fawcett, all those years of Capt.Marvel, Bulletman, Spy Smasher, etc. were products of my home-town! Yes, Fawcett's printing plant is right here in Louisville...and later this year they're moving out. I've arranged to salvage any old correspondence, records, etc., that might be in the old files, and it'll be interesting to see what turns up. (No, there aren't any old comics in the files -- I checked that out years ago!)

KING AKERS -- Wichita Falls, Texas.
COULD WE HAVE A "GOLDEN AGE" 'CAPT.AMERICA' INDEX???

Certainly; I only wish I could fit it all in one issue! So, #1-40 now, and #41-78 next time. See index section...

BRENT RICHARDSON -- Columbus, Ohio.
HOW MANY CAPT.AMERICA STORIES WERE PENCILED BY GIL KANE AND INKED BY JOE SINNOTT???

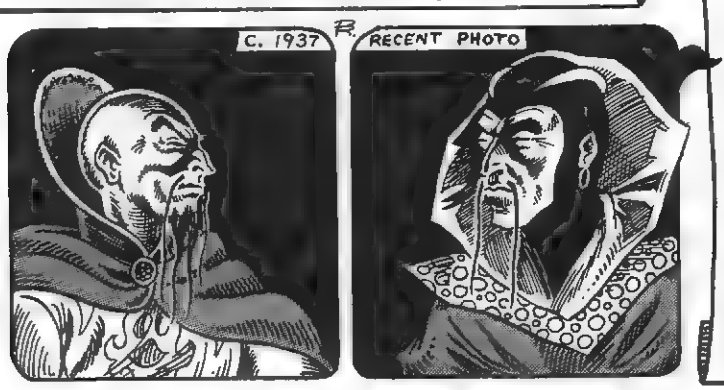
Now we're refering to the modern series, of course. I see Gil Kane pencils on the Cap strips in TALES OF SUSPENSE #88-91 (& covers on #88 & 90) and Joe Sinnott inks in TOS #87, 90-98, and CAPT.AMERICA (continuation of TOS) #110, 111, 116-124, 141 & 142. So, as you see, the only issues with Kane pencils & Sinnott inks were #90 & 91; or to answer the question: 2.

WAS MING EVER KILLED IN FLASH GORDON??? WHEN??? IF NOT, WHEN DID HE LAST APPEAR???

I'm no big newspaper strip authority(though I'm more than happy to try to research questions on same) but I'm told that Ming was never killed. After his final defeat by Flash Gordon at the close of the "Power Men" sequence (6/15/41) he simply forever disappeared from the strip. I have inside information, however, that, using his connections with the various Alex Raymond strips, he sought & found employment in Al Williamson's "Secret Agent Corrigan" (X-9) as Dr.Seven.

GIVE A LISTING OF ALL THE BOOKS THAT HAVE HAD WORK IN THEM BY ALBERTO GIOLITTI.

Yes SIR! Since he began work for Gold Key (or Dell) in 1951 this fellow Italian (sh...pisanno!) has done stoff for INDIAN CHIEF, TONTO, SGT.PRESTON, GUNSMOKE(#15-26), TALES OF WELLS FARGO, HAVE GUN WILL TRAVEL, ZORRO, CISCO KEED, JUNGLE JIM, TARZAN (TV issues), one-shots: ALEXANDER THE GREAT, ALADDIN, GULLIVAR'S TRAVELS, LIFE OF ABE LINCOLN, KING KONG, & various movie adaptions; also, TWILIGHT ZONE, BORIS KARLOFF, RIPLEY'S, TUROK, STAR TREK, FREEDOM AGENT, VOYAGE TO THE BOTTOM OF THE SEA, JOHN STEELE just to name a few.



GREG ROBERTSON -- Des moines, Iowa.
WHAT ISSUES OF 'GANGBUSTERS' OR 'BIG TOWN' HAD REGULAR CHARACTERS, IF ANY???

I don't think that GANGBUSTERS ever had any regular characters; it was simply a crime anthology comic like so many others. Now BIG TOWN was another story (& another comic): as with the TV & radio show of the same name, this comic was devoted to the crime-busting escapades of Steve Wilson, editor of the Big Town Illustrated Press; also, early issues had an additional strip, Johnny Law - Headquarters Detective.

WHICH ISSUES OF 'ADVENTURE' HAD STEVE CONRAD, PAUL KIRK, JACK WOODS, MARK LANSING, SKIP SCHUYLER & RUSTY & HIS PALS???

For all you readers eavesdropping on this conversation, the motley crew mentioned above were characters in the comic, not artists (the only reason I mention that is before I researched this query I didn't know these guys from Adam!).

Steve Conrad: #47-76. Paul Kirk: #58-72.
Jack Woods: #39-42. Mark Lansing: #53-62.
Skip Schuyler: #37-46. Rusty (by Bob Kane): #32-52.

DAVID KILMER -- Trivoli, New York.
HOW ABOUT A BARRY SMITH INDEX???

If this letter sounds familiar, that's because it is. It's from last issue's "audience participation" section...and since the audience did, indeed, participate, I refer you to the index section. (Check it out for possible additions!)

WHAT WERE THE PEN NAMES OF THE FOLLOWING: FRANK FRAZETTA, JACK KIRBY, ROY KRENKLE, OR WALLY WOOD???

These are the ones I know of: Frazetta:"Fritz"; Kirby:"Fred Sande", "Michael Griffith","Jack Curtis","Floyd Kelly","Lance Kirby","Curt Davis"(and he was born as Jack Kurtzberg); Krenkle:"Roy Williams"; and Wood:"Woody" & (with Joe Orlando) "OW"("Orlando/Wood").

RON HARRIS -- Palo Alto, California.
COULD YOU TELL ME WHICH DELL COMICS HAD MATT BAKER ART???

The only one I could swear to is LASSIE. Incidently, I received a Christmas card from none-other-than Jerry Iger who added a short note in the light of all the Matt Baker questions I've handled lately, "...also did a strip for newspapers, 'Flamingo', with Ruth A. Roche (writer) which I syndicated. A great talent who died at the early age of 37!"

TOM PASCAZI -- Butler, Pennsylvania.
HOW ABOUT A JACK KIRBY INDEX??? HOW 'BOUT A D.C. INDEX??? HOW 'BOUT A DISNEY PREMIUM INDEX??? HOW 'BOUT A MARVEL PREMIUM INDEX???

GuhREAT JUMPING JeHOSaphat!!! There's other things I expect to have time to do in life besides working on this column! e.g. periodic eating & breathing! Godfrey Daniel! All I can do (wanna' do) is offer these to the audience-participation section. Except that Disney premium question: most of you are probably already aware of the new book on Disney junque titled DISNEYANA. It's easily one of the best reference works in my library, especially with its appendix-indices by ol' Dave Smith, Disney Archivist Deluxe;I heartily endorse the book (and I'm sure the publishers have been anxiously waiting to hear me say that).

BOB STARTUP -- Philadelphia, Pennsylvania.

EARL BAKER -- Itasca, Texas.
HOW ABOUT A FRANK FRAZETTA INDEX???

I'd gotten these and other requests for a Frank Frazetta index recently, and I was just about to ask for permission to reprint the Fritz index that once appeared in SPA FOM. However, reader Fred Nardelli told me of a new Frank Frazetta index which he is about to publish and which supposedly contains much that has not been indexed elsewhere. Cost for the index: $1.75 (I think), and is available from Fred at RD 4; Amsterdam, NY; 12010. And speak adda' devil, note the next questioner...

FRED NARDELLI -- Amsterdam, New York.
I'VE HEARD THERE WERE 8 'FLASH GORDON' STRIPS THAT FRAZETTA DID FOR DAN BARRY IN THE LATE '40s, EARLY '50s; WHAT WERE THE DATES???

Uh...er...uh...that is...uh...

WHO DREW AIRBOY, AND DID HE APPEAR ANYWHERE BESIDES 'AIRFIGHTERS' AND 'AIRBOY'???

Airboy's appearances in AIRFIGHTERS #2 (Nov.1942) to #22 (Fall 1945), and AIRBOY (a continuation of the former) #23 (Dec.1943) to #111 (May 1953) was the only employment the boy could dig up. Artists included: Fred Kida (1943-46 & '48), Tony Dipreta (1943), Maurice del Bourgo (1946), Carmine Infantino (1946,'48), John Belfi (1947), Dan Barry (1943,'44,'47), John Giunta (1944,'45), Bernard Sachs (1946,'47), D.Quackenbush (1943), A.Peddy (1947), and D.Zolnerowich (1948,'49). I don't seem to have any data on the early '50s, but my issues look vaguely like Frank Springer.

# T.V. Section

I realize that this is getting to be a crashing bore, but I've just received word that Ken Osmond is (ready?) NOT a PORNO STAR! I've received so many conflicting reports that I've lost all semblance of organization; but Bill Fox has written to say that a recent issue of NEW TIMES (Dec.1974) proved that not only is Ken Osmond a policeman in Los Angeles, but he's married to a Sunday School teacher! The issue also had interviews with John Holmes who goes around claiming to have played Eddie Haskell, and another interview with "Alice Cooper" who, through a typically absurd rumor, was also reported to have been "Leave it to Beaver"'s Haskell. For simplicity's sake, henceforth I will claim Ken Osmond to be a policeman in even-numbered issues of RBCC, and claim him to be a porno star in odd-numbered issues.

And speaking of the "Beaver" cast (in reference to the question I received several months back), Art Scott tells me that Tony Dow is currently portraying an "impetuous district attorney's investigator" on the daytime serial "General Hospital"...and he's a bit pudgey nowadays.

In our never-ending search for facts concerning the pre-American version of "The Avengers", Ron Harris sends these new jigsaw pieces: the character whose wife had been murdered (and whom the Avengers were avenging) was a "Dr.Keel" played by Ian Hendry...and rather than "Police Docter" that I'd mentioned, the original British series may well have been titled "The Avengers" of all things.

Bob Reed writes to echo my surprise that I receive so few TV questions. After all, vintage TV gets so little attention and it's not the type of thing one can dash down to the local library and research. While here sit I, with nearly 20 solid years of TV GUIDE in my closet (and access to the rest), numerous limited edition reference books, just aching to tackle some queries. Bob has suggested another gimmick to stimulate interest similar to that question of mine concerning series with concluding episodes (which seems to have suffered a quiet death). Mr.Reed asks "Which actor has been a featured character in the largest number of TV series?", and suggests as a possible winner the great Harry Morgan! This may be true: Harry has been a regular on "December Bride","Pete & Gladys", "The Richard Boone Show","Kentucky Jones","Dragnet","The D.A.", and "Hec Ramsey"; a total of 7... any other nominees???

KENO ROSA -- Louisville, Kentucky.
CAN YOU INDEX ALL OF THE NETWORK TV APPEARANCES OF THE LATE JACK BENNY, MINUS, OF COURSE, THOSE ON VARIETY & TALK SHOWS???

I'd be happy to (and thanx for that stipulation!):
All CBS except when indicated...

"The Jack Benny Program";(CBS&NBC);approx. 400 episodes; 1950-1965; NBC during 1964-65; also reruns on CBS daytime 1953-64, titles "The Jack Benny Show" or "The Best of Benny".
"Private Secretary" (3/1/53).
"G.E.Theater"/"The Face is Familiar" (11/21/54).
"Four Star Playhouse"/"The House Always Wins" (4/28/55)
"G.E.Theater"/"The Honest Man" (2/19/56).
"G.E.Theater"/"The Fenton Touch" (3/3/57).
"The Danny Thomas Show" (10/6/58 & 1/11/60).
"The Slowest Gun in the West" special (5/7/60).
"Checkmate"/"A Funny Thing Happened on the Way to the Game" (1/3/62).
"The Jack Benny Hour"special;NBC(3/20/68).
"Here's Lucy" (9/30/68 & 11/23/70).
"Jack Benny's New Look"special; NBC;(12/3/69).
"Jack Benny's Birthday Special" NBC;(2/17/69).
"Everything You Always Wanted to Know About Jack Benny, But Were Afraid to Ask" special; NBC; (3/10/71).
ALSO: There were the 1st & 2nd "Jack Benny Farewell Special"s which were too recent to appear in my sources with dates. (If only we could have viewed that 2nd"Farewell Special" knowing that it was THE Farewell Special, it would have been quite an experience!!!)

TOM PASCAZI -- Butler, Pennsylvania.
I SEEM TO REMEMBER TWO LIVE-ACTION PRIME-TIME SUPER-HERO TV SHOWS AFTER THE BATMAN TV CRAZE. HOW 'BOUT SOME INFO ON THEM???

I assume you mean other than the "Green Hornet" show that we've already discussed in depth (but then, he wasn't a SUPER-hero, was he?). You must mean "Mr.Terrific", a 17 episode CBS series about a mild-mannered gas-station attendant who became a super government agent via a power-pill; cast::Stanley Beamish:Stephen Strimpel; Barton J.Reed(the Gman):John McGiver; Hal (Stanley's gas-station partner):Dick Gautier; Harley Trent (Barton's assistant):Paul Smith. The other series was "Captain Nice", a 15 episode NBC series about another mild-mannered character, a police chemist who discovers a power-serum by which he secretly becomes the Captain; cast::Carter Nash:William Daniels; his mother:Alice Ghostley; Candy Kane(Carter's police-sergeant girlfriend):Ann Prentiss. Both these shows were on Monday nights (both debuted 1/9/67), the former at 8:00, the latter at 8:30 (so I could see 'em both). I recall "Mr.Terrific" as rather mediocre but "Capt.Nice" is one of my more fondly remembered "sitcoms". (These WERE, by the way, COMEDIES if you hadn't already gathered as much!)

GREG ROBERTSON -- Des Moines, Iowa.
HOW ABOUT SOME INFO ON THE SERIES "ROARING 20'S","HAWAIIAN EYE", AND "BOOTS & SADDLES"???

Here's a brief dosier on each show...
"Roaring 20's";45 episodes;(10/15/60-1/20/62);Warner Bros.; 60 min.; b&w; concerning crusading reporters during the prohibition years. Cast-- Scott Norris:Rex Reason; Pat Garrison:Don May; Pinky Pinkham:Dorothy Provine; Chris: Gary Vinson; Switolski:Mike Road.

"Hawaiian Eye"; 134 episodes;debut:10/7/59);ABC/Warner Bros.; b&w; 60 min.; concerning a group of private investigators in, of course, Hawaii. Cast-- Tracy Steele:Anthony Eisley; Tom Lopaka:Robert Conrad; Cricket Blake:Connie(mmmm-MM) Stevens; Mackenzie:Grant Williams; Kim:Poncie Ponce; Phil Barton:Troy Donahue; Quon:Mel Prestidge; Moke:Doug Mossman.

"Boots and Saddles - the Story of the 5th Cavalry"; 39 episodes; 1957; NBC; b&w; ½-hour; concerning American cavalrymen in the 1880's. Cast: Jack Pickard and Pat McVey.

BILL ROBERTS -- Bartow, Florida.
I'D LIKE TO SEE A 'WILD, WILD WEST' INDEX.

At your service. I'm beginning a serialization of a "Wild, Wild West" TV index in this issue's index section!

RICHARD MATTHEWS -- Charleston, West Virginia.
WHO WAS ALAN LUDDEN'S REPLACEMENT ON THE OLD "GE COLLEGE BOWL"???

That would be Robert Earle. Yup, that's who it was.

WHAT HAPPENED IN THE FINAL EPISODE OF 'CORONET BLUE' THAT CBS LEFT OFF THE FINAL SERIES??? AND WHAT WAS FRANK CONVERSE'S NAME ON THE SHOW???

I could hardly know about an episode that was never shown on TV; and the fact that the series wasn't even carried in Louisville doesn't make it any easier. Actually, I'm led to believe that there was no concluding episode filmed, the producers naturally hoping to continue the series. Frank Converse's amnesiac character was "Michael Alden" -- "Alden" being the name of the hospital in which he awoke, and "Michael" being the name of an orderly. I also happen to know the meaning behind the code-phrase "Coronet Blue" which was the object of Alden's continuing search. "Coronet Blue" actually represented th-=BANG! Aaaaaaaaaarggghn (THUD).

# MOVIE section:

KENO ROSA -- Louisville, Kentucky.
I'D LIKE TO SEE A LIST OF THE MOVIES OF JACK BENNY!

Saaay, I'm glad you asked me that...
"Hollywood Revue of 1929"(1929); "Road Show"(1929);
"The Medicine Man"(1930); "Bright Moments(1930);
"The Song-Writers' Revue"(1930); "Chasing Rainbows"(1930);
"Strictly Modern"(1930); "The Great Lover"(1931); eeps!
"Mr.Broadway"(1933); "Transatlantic Merry-Go-Round"('34);
"Broadway Melody of 1936"(1935); "It's In the Air"(1935);
"The Big Broadcast of 1937"(1936); "College Holiday"(1936);
"Artists & Models"(1937); "Artists & Models Abroad"(1938);
"Man About Town" (1939); "Buck Benny Rides Again!"(1940);
"Love Thy Neighbor"(1940); "Charly's Aunt"(1941);
"To Be Or Not To Be"(1942); "George Washington Slept Here"(1942);
"The Meanest Man in the World"(1943); "Hollywood Canteen"(1944);
"It's In the Bag"(1945); "The Horn Blows at Midnight"(1945).

The following are "cameo" appearances, only...
"Without Reservations"(1946); "The Great Lover"(1949);
"Somebody Loves Me"(1952); "Susan Slept Here"(1954);
"Beau James"(1957); "Gypsy"(1962); "It's a Mad...World"(1963);
"A Guide For the Married Man"(1967). Too few, too few...

GREG ROBERTSON -- Des Moines, Iowa.
HOW 'BOUT AN INDEX TO A.C.LYLES' WESTERNS???

Whoosa, waitaminit...don't go looking in the index section! I've never developed a taste for "B Westerns" and my files contain a distinct paucity of B Western data. I'll hafta' ask the readers for a complete list of producer Lyles' flix; the only ones I know of are "Short Cut to Hell"(1957), "Raymie"(1960), "The Young & the Brave"(1961), "Law of the Lawless"(1964), "Stagecoach to Hell"(1964), "Young Fury"(1965), "Black Spurs"(1965), "Town Tamer"(1965), "Apache Uprising" (1966), "Johnny Reno"(1966), "Waco"(1966), "Red Tomahawk" (1967), "Buckskin"(1968); I'm sure there are others...

RICHARD CENTOLA -- Barrington, New Jersey.
I'D LIKE A LIST OF FILM CREDITS FOR LENNY BRUCE; ANY FILM HE APPEARED IN, SCRIPTED, OR OTHERWISE WORKED ON.

...and I was never big on Lenny Bruce, either. But to my knowledge, the only film he was ever connected with was titled, of all things, "Lenny Bruce"(1967), but since Bruce died in 1966 it's unlikely he had much to do with the movie's production.

I UNDERSTAND THAT IN AT LEAST ONE WESTERN FILM, BUCK JONES PLAYED A HEAVY RATHER THAN A HERO. CAN YOU IDENTIFY THE FILM?

What ho? An interest in both Lenny Bruce and Buck Jones??? You ARE a diverse fellow, aren't you? I hadta' summon the help of B Western fan Ray Miller on this...when the singing cowboy became chic in the late 30's, Buck Jones found it hard to find work. He played a broken-down prize-fighter in 1939's "Unmarried"; and he was a crooked sheriff in "Wagons Westward" (1940) which must be the flic you're thinking of. After that, things picked up for ol' Buck as he began the popular "Rough Rider" series with Tim McCoy & Raymond Hatton.

JIM MEIER -- Cheviot, Ohio.
I'D LIKE AN INDEX TO THE SHERLOCK HOLMES MOVIES.

GREAT balls of FIRE! Holmesian buffs have documented anywhere from 120 to 180 different Sherlock flix as far back as 1903! There have even been Sherlock Holmes plays, TV & radio series', musical comedies and even a ballet! What I WILL do for you (especially since I, too, am a "Holmesian buff") is index the various SOUND Holmes movies (which are the only ones you're likely to see on TV anyhow), including, of course, the immortal RATHBONE/BRUCE series which is probably the single classic example of absolutely perfect casting! See index section!

# INDEX SECTION ~~~~ CAPT. AMERICA COMICS #1-40

Reprinted from MIKE NOLAN's Timely Comics Index.
(Sorry, no artist/writer credits.)

nt = no title
CA = Capt.America
BB = Bucky Barnes
FT = Father Time
GG = Golden Girl
H = Hurricane
HH = Headline Hunter
HT = Human Torch
SM = Sub-Mariner
SS = Secret Stamp
TC = Tuk, Caveboy
W = Witness

**#1: (March, 1941)** cover: CA & BB — 8 pages
- "Capt. America" (origin...CA) — 7 "
- nt (CA) — 16 "
- nt (CA) — 14 "
- "The Riddle of the Red Skull"(first Red Skull vs. CA) — 10 "
- nt (H) — 6 "
- nt (TC)

**#2: (April, 1941)** cover: CA & BB — 15 pages
- "The Ageless Orientals Who Would Not Die" (CA) — 15 "
- "Trapped in the Nazi Stronghold" (CA) — 15 "
- "The Wax Statue That Struck Death" (CA) — 6 "
- "The Valley of the Mist" (TC) — 10 "
- nt (H)

**#3: (May 1941)** cover: CA & BB — 17 pages
- "Return of the Red Skull" (CA) — 17 "
- "The Hunchback of Hollywood & The Movie Murders"(CA) — 11 "
- "The Queer Case of the Murdering Butterfly and the Ancient Mummies" (that DOES sound queer)(CA) — 6 "
- nt (TC) — 7 "
- nt (H)

**#4: (June, 1941)** cover: CA & BB — 15 pages
- "The Unholy Legion" (CA) — 9 "
- "Ivan the Terrible" (CA) — 10 "
- "The Fake Money Fiends" (CA) — 13 "
- "Horror Hospital" (CA) — 6 "
- nt (TC) — 7 "
- "The Pirate of the Missing Ships" (H)

**#5: (August, 1941)** cover CA & BB — 12 pages
- "The Ringmaster of Death" (CA) — 15 "
- "Gruesome Secret of the Dragon of Death" (CA) — 10 "
- "Killers of the Bund" (CA) — 6 "
- "The Terror That Was Terror Island" (CA) — 5 "
- nt (HH) — 4 "
- nt (TC) — 8 "
- nt (H)

**#6: (September, 1941)** cover CA & BB — 16 pages
- "The Camera Fiend and His Darts of Doom" (CA) — 9 "
- "Meet the Fang" (CA) — 7 "
- "The Grim Reaper Deals With Crime" (FT) — 16 "
- "The Hangman" (CA) — 5 "
- "HH Battles the Engine of Destruction" (HH) — 7 "
- nt (H)

**#7: (October, 1941)** cover: CA & BB — 13 pages
- "The Red Skull" (CA) — 15 "
- "Death Loads the Buses" (CA) — 13 "
- "Horror Plays the Scales" (CA) — 7 "
- nt (H) — 7 "
- "Race Against Doom" (FT) — 5 "
- nt (HH)

**#8: (November, 1941)** cover: CA & BB — 13 pages
- "The Strange Case of the Ruby of the Nile and its Heritage of Horror" (CA) — 11 "
- "Murder Stalks the Maneuvers" (CA) — 5 "
- "Plague of Death" (HH) — 17 "
- "The Black Witch" (CA) — 7 "
- "Carnival of Crime" (H) — 7 "
- nt (FT)

**#9: (December, 1941)** cover: CA & BB — 11 pages
- "The White Death" (CA) — 13 "
- "The Man Who Could Not Die" (CA) — 5 "
- "Death in the Alps" (HH) — 18 "
- "The Case of the Black Talon" (CA) — 7 "
- nt (H) — 7 "
- nt (FT)

**#10: (January, 1942)** cover: CA & BB — 11 pages
- "Spy Ambush" (CA) — 13 "
- "Hotel of Horror" (CA) — 5 "
- nt (HH) — 16 "
- "Phantom Hound of Cardiff Moor" (CA) — 7 "
- nt (H) — 7 "
- "The Man Who Could Forecast Doom" (FT)

**#11: (February, 1942)** cover: CA & BB — 15 pages
- "The Squad of Mystery" (CA) — 15 "
- "The Feud Murders" (CA) — 7 "
- nt (H) — 6 "
- "FT Battles the Scourge of Crime" (FT) — 16 "
- "CA Combats the Symphony of Terror" (CA)

**#12: (March, 1942)** cover: CA & BB — 20 pages
- "Pygmies of Terror" (CA) — 20 "
- "Rozzo the Rebel" (CA) — 6 "
- nt (the Imp) — 7 "
- "Nemisis of Evildoers" (FT) — 5 "
- "Silent Death" (HH)

**#13: (April, 1942)** cover: CA & BB — 20 pages
- "League of the Unicorn" (CA) — 20 "
- "The Lighthouse of Horror" (CA) — 7 "
- nt (Imp) — 5 "
- nt (HH) — 8 "
- nt (SS...origin)

**#14: (May, 1942)** cover: CA & BB — 19 pages
- "CA Battles the Horde of the Vulture" (CA) — 21 "
- "The Petals of Doom" (CA) — 10 "
- nt (Imp) — 3 "
- nt (Elmer) — 7 "
- nt (SS)

**#15: (June, 1942)** cover: CA & BB — 20 pages
- "The Tunnel of Terror" (CA) — 10 "
- nt (Imp) — 20 "
- "The Invasion From Mars" (CA) — 7 "
- nt (SS)

**#16: (July, 1942)** cover: CA & BB — 20 pages
- "Horror of the Seas" (CA) — 7 "
- nt (Imp) — 24 "
- "The Red Skull's Deadly Revenge" (CA) — 7 "
- nt (SS)

**#17: (August, 1942)** cover: CA & BB — 12 pages
- "The Monster From the Grave" (CA) — 5 "
- nt (Rookie McQuirk) — 20 "
- "The Sub-Earthmen's Revenge" (CA) — 6 "
- nt (Fighting Yank)(I thot he was a Nedor character... — 12 "
- "The Machine of Doom" (CA) — 7 "
- nt (SS)

**#18: (September, 1942)** cover: CA & BB — 15 pages
- "The Bowling Alley of Death" (CA) — 12 "
- "The Tomb of Horror" (CA) — 16 "
- "The Mikado's Super Shell" (CA) — 7 "
- nt (Fighting Fool) — 6 "
- "The Costumed Crooks" (SS)

**#19: (October, 1942)** cover: CA & BB — 17 pages
- "The Crocodile Strikes" (CA) — 7 "
- nt (HT) — 4 "
- "Your Life Depends On It" (CA) — 24 "
- "On To Berlin" (CA) — 7 "
- "Roddy's Double Trouble" (SS)

**#20: (November, 1942)** cover: CA & BB — 16 pages
- "Spawn of the Witch Queen" (CA) — 7 "
- nt (SM) — 7 "
- "The Killer Shylock" (SS) — 15 "
- "The Fiend That Was the Fakir" (CA) — 6 "
- nt (Dippy Diplomat) — 13 "
- "The Case of the Clawmy Things" (CA)

**#21: (December, 1942)** cover: CA & BB — 19 pages
- "The Creeper & the Three Rubies of Doom" (CA) — 9 "
- "The Cobra Strikes" (HT) — 16 "
- "Satan & The Sorceror's Secret" (CA) — 7 "
- nt (Dippy Diplomat) — 7 "
- nt (SS)

**#22: (January, 1943)** cover: CA & BB — 12 pages
- "The Vault of the Doomed" (CA) — 7 "
- "Sabotage of the Supply Trains" (HT) — 15 "
- "CA Battles the Reaper" (CA) — 18 "
- "The Cobra Ring of Death" (CA) — 7 "
- "War Bond Vengeance" (SS)

#23: (February, 1943) cover: CA & BB
"Mystery of the 100 Corpses" (CA) 17 pages
"Terror At the Shipyards" (HT) 7 "
"Battling the Deadly Snapper" (CA) 15 "
"The Bund's Bonds" (SS) 7 "
"The Idol of Doom" (CA) 17 "

#24: (March, 1943) cover: CA & BB
"The Vampire Strikes" (CA) 20 pages
"The Monument Murder" (HT) 7 "
"CA Meets the Eel of Horror Harbor" (CA) 18 "
nt (Dippy Diplomat) 8 "
nt (SS) 7 "

#25: (April, 1943) cover: CA & BB
"Princess of the Atom" (CA) Part I 21 pages
"The Films of Death" (HT) 7 "
"The Murdering Mummy & the Laughing Sphinx" (CA) 17 "
"Mystery of the Airmail Marker" (SS) 7 "
nt (Dippy Diplomat) 8 "

#26: (May, 1943) cover: CA & BB
"Princess of the Atom" (CA) Part II 25 pages
"The Russian Hell-Hole" (CA) 24 "
"Deposits of Death" (HT) 7 "
"The Ration Book Counterfeiters" (SS) 4 "

#27: (June, 1943) cover: CA & BB
"North of the Border" (CA) 15 pages
"The Man-Hole of Death" (HT) 7 "
"Blitzkreig To Berlin" (CA) 22 "
"Roddy Colt Steps Out" (SS) 6 "

#28: (July, 1943) cover: CA & BB
"Challenge of the Mad Torso" What??? (CA) 23 pages
"The Black Voodoo Murders" (HT) 7 "
"The Vultures of Violent Death" (CA) 22 "

#29: (August, 1943) cover: CA & BB
"The King of the Dinosaurs" (CA) 19 pages
"Carnival of Doom" (HT) 7 "
"The Phantom Engineer" (CA) 12 "
"The Headless Monster" (CA) 13 "

#30: (September, 1943) cover: CA & BB
"House of the Laughing Death" (CA) 17 pages
"The Nazi Cleaver" (HT) 8 "
"Case of the Yellow Scourge" (CA) 15 "
"The Saboteur of Death" (CA) 12 "

#31: (October, 1943) cover: CA & BB
"Terror of the Green Mist" (CA) 18 pages
"Murder!" (HT) 7 "
"Canal of the Lurking Death" (CA) 14 "
"The Coughing Killer" (CA) 13 "

#32: (November, 1943) cover: CA & BB
"Menace of the Murderous Mole-Man" (CA) 13 pages
"Alibaba & His 40 Nazis" (Now THERE'S a title!)(CA) 16 "
"The Vulture" (CA) 16 "
"Mind Smasher" (HT) 7 "

#33: (December, 1943) cover: CA & BB
"Mother Wong" (CA) 18 pages
"HT Meets the Japanese Beetle" (HT) 7 "
"Master of the Killer Mongoose" (CA) 14 "
"The Symbol of Doom" (CA) 12 "

#34: (January, 1944) cover: CA & BB
"The Cult of the Assassins" (CA) 16 pages
"The Stage of Death" (CA) 12 "
"Invasion Mission" (CA) 13 "
"The Mad Mole's Folly" (HT) 7 "

#35: (February, 1944) cover: CA & BB
"The Gargoyle Strikes" (CA) 16 pages
"The Horrible Hermit" (HT) 7 "
"The Steel Mask" (CA) 15 "
"Case of the Horror Monkey" (CA) 12 "

#36: (March, 1944) cover: CA & BB
"Blood of Dr. Necrosis" (CA) 15 pages
"Meet the Director of Death" (HT) 7 "
"The Leopard Woman" (CA) 22 "
"The General of Death" (CA) 6 "

#37: (April, 1944) cover: CA & BB
"The Chambers of Dr.Agony" (CA) 14 pages
"The Seven Sons of Satan" (CA) 13 "
"Frozen Death" (CA) You could catch pneumonia 16 "
"Flaming Steel" (CA) reading this issue! 7 "

#38: (May, 1944) cover: CA & BB
"Castle of Doom" (CA) 17 pages
"Murder For Profit" (HT) 7 "
"Frozen Death" (CA) 13 "
"Peril of the Past" (CA) 14 "

#39: (June, 1944) cover: CA & BB
"Terror of the Ghost Harpoon" (CA) 15 pages
"Riders of Death" (CA) 13 "
"Rockets of Doom" (CA) 13 "
"Tarbu's Mission of Death" (HT) 7 "

#40: (July, 1944) cover: CA & BB
"The Jester of Death" (CA) 12 pages
"The Bloody Assassin" (HT) 7 "
"The Auction of Death" (CA) 16 "
"The Floating City" (CA) 16 "

# A BARRY SMITH INDEX:

Facets of this short index came from Craig Peters, Fred Nardelli and Larry Lankford. c = cover as well as strip.

comics:
ASTONISHING TALES #3 - 6, & 10.
AVENGERS #66, 67, 98 - 100c.
CONAN #1 - 16, 19 - 24 (c on all included issues except #12 & 23; #16 & 22 reprints).
CONAN KING-SIZE #1c(reprints).
DAREDEVIL #50 - 52.
GIANT-SIZE CONAN #1 - 3 (reprints).
IRON MAN #47.
MARVEL PREMIERE #3c & 4.
MONSTERS ON THE PROWL #9.
S.H.I.E.L.D. #12c.
TOWER OF SHADOWS #3, 5, 7.
X-MEN #74.

CHAMBER OF DARKNESS #3 & 4.

fanzines:
RAGNAROK #3. RBCC #101(reprint).
FANTASTIC FANZINE SPECIAL II.
COLOUR YOUR DREAMS.

paperback covers:
KING KUNG FU series.

newspaper stoff:
NEWSDAY various issues.

posters:
CONAN 4 (from F.O.O.M.) & CONAN BLACKLIGHT (splash from CONAN #8).

magazines:
SAVAGE SWORD OF CONAN #1(reprint) & 3.
SAVAGE TALES #1-3, 4 & 4 (reprint).
also: stuff in ESQUIRE, NEW YORK, NATIONAL LAMPOON.

odds n' ends:
portfolioes: CONAN, R.E.H.
10 GREATEST HEROES, WIZARD.
2ND ILL. BEATLES SONGBOOK.
MIGHTY MARVEL CALENDAR 1975.

# the AVENGERS

3rd season; John Steed:Patrick MacNee; Emma Peel:Diana Rigg (in episodes #38-46); Tara King:Linda Thorson (in episodes #46-52); "Mother":Patrick Newell (in #46-52);w-writer;d-director.

#38: "Mission...Highly Improbable" (1/10/68 & 5/15/68)
w: Philip Levene d: Robert Day
The Avengers return to face the biggest (smallest?) shrinkage problem since the devaluation of the pound: a treasury official investigating overexpenditures at a military test site disappears when he (and the Rolls-Royce he rode up on) gets miniaturised.
Cast-- Chivers:Francis Matthews; Rushton:Noel Howlett; Shaffer: Ronald Radd; Susan Rushton:Jane Merrow; Josef:Steffan Gryff.

#39: "The Positive-Negative Man" (1/17/68 & 5/29/68)
w: Tony Williamson d: Robert Day
Steed & Emma investigate electrifying events when personnel at a secret government project begin mysteriously dying - and secret papers are turning to ashes while in locked safes.
Cast-- Cresswell:Ray McAnally; Haworth:Mike Latimer; Cynthia: Caroline Blakiston.

#40: "You Have Just Been Murdered" (1/24/68 & 6/5/68)
w: Philip Levene d: Robert Asher
Steed & Emma tackle a blackmailing ring whose persuasive tactics involve demonstrating to its wealthy victims how easily they might be "smoked"...and then sending the victims their card.
Cast-- Unwin:Barrie Ingham; Needle:George Murcel; Lord Maxted: Robert Flemyng; Rathbone:Leslie French.

#41: "Death's Door" (1/31/68 & 7/10/68)
w: Philip Levene d: Sidney Hayers
The Avengers are called to a disrupted top-level ministers' conference where the delegates are experiencing nightmarish premonitions of disaster.
Cast-- Boyd:Clifford Evans; Melford:Allan Cuthbertson; Stapley: William Lucas; Becker:Marne Maitland; Haynes:Terry Yorke.

#42: "Murdersville" (2/7/68 & 6/19/68)
w: Brian Clemens d: Robert Asher
Citizens of a dying township attract capital by offering their burg as a killing ground & sanctuary for murderers; enter Mrs. Peel investigating the death of an old friend.
Cast-- Mickle:Colin Blakely; Hubert:John Ronane; Dr.Haymes: Ronald Hines; Prewitt:John Sharp.

#43: "Return of the Cybernauts" (2/21/68 & 7/3/68)
w: Philip Levene d: Robert Day
"Never, Never Say Die" wasn't the sequel to episode #1 (like I said last issue); this one was. 4 scientists are kidnapped & forced to develop a will-power-destroying device that a veangeful cybernologist(?) plans to utilize on the Avengers.
Cast-- Beresford:Peter Cushing, no less; Benson:Frederick Jaeger; cybernaut:Terry Richards; Neville:C.Tingwell; Chadwick:F.MacKay.

#44: "The £50,000 Breakfast" (2/28/68 & 6/26/68)
w: Roger Marshall & Jeremy Scott; d:Robert Day
The Avengers investigate the elusive & enigmatic multimillionaire Alex Litoff whom they suspect of smuggling currency & diamonds out of Britain (and not helping inflation one ruddy bit).
Cast-- Glover:Cecil Parker; Miss Pegram:Yolande Turner; Sir James Arnall:David Langton; Mrs.Rhodes:Pauline Delany.

#45: "Dead Man's Treasure" (3/13/68 & 6/12/68)
w: Michael Widney d: Sidney Hayers
The Avengers compete in a road rally across the English countryside; the prize: top secret papers hidden by a dying agent.
Cast-- Mike:Norman Bowler; Penny:Valerie Van Ost; Alex:Edwin Richfield; Carl:Neil McCarthy; Benstead:Arthur Lowe; Bates:Ivor Dean.

#46: "The Forget-Me-Knot" (3/20/68 & 7/24/68)
w: Brian Clemens d: James Hill
In this hail-and-farewell episode we kiss Mrs. Emma Peel goodbye and "welcome" Tara King as Steed's new partner, and "Mother" as the Avengers' version of Chief Ironside. The action revolves around an amnesia-inducing drug which can be shot from guns (not unlike Quaker Puffed Rice) & is being aimed at British agents.
Cast-- Sean Mortimer:Patrick Kavanagh; Simon Filson:Jeremy Burnham; George Burton:Jeremy Young; Karl:Alan Lake.

#47: "Invasion of the Earthmen" (3/27/68 & 7/31/68)
w: Terry Nation d: Don Sharp
Steed & his new partner Tara investigate the ominous Alpha Acadamy where a fanatical headmaster is training youths for the domination of outer space.
Cast-- Gen.Brett:William Lucas; Hixton:Christian Roberts; Emily: Lucy Fleming; Bassin:Christopher Chittell; Trump:Warren Clarke.

#48: "The Curious Case of the Countless Clues" (4/3/68 & 8/14/68)
w: Philip Levene d: Don Sharp
Steed finds clues in profusion that breed more confusion when he investigates a double murder with Sir Arthur Doyle (a detective not quite in the Sherlock Holmes mold).
Cast-- Earle:Anthony Bate; Gardiner:Kenneth Cope; Doyle:Peter Jones; Flanders:Edward De Souza; Burgess:George Cooper; Janice:Tracy Reed.

#49: "Split!" (4/10/68 & 9/4/68)
w: Brian Clemens d: Roy Baker
When a traitor penetrates the Ministry of Top Secret Information (the Avengers' outfit), Steed & Tara suspect a mild-mannered agent.
Cast-- Harry Mercer:Maurice Good; Lord Barnes:Nigel Davenport; Peter Rooke:Julian Glover; Dr.Constantine:Bernard Archard; Hinnell:John G. Heller; Swindin:Christopher Benjamin.

#50: "Get-A-Way!" (4/24/68 & 8/21/68)
w: Philip Levene d: Don Sharp
When two enemy agents escape from an escape-proof prison, Steed & Tara discover they did so thru their ability to become invisible.
Cast-- Col.James:Andrew Keir; Ezdorf:Peter Bowles; Baxter:William Wilde; Lt.Edwards:Mike Elwyn; Dodge:Peter Bayliss; Bryant:J.Belchamber.

#51: "Have Guns - Will Haggle" (5/1/68 & 9/11/68)
w: Donald James d: Ray Austin
The Avengers become involved in an auction of top-secret guns when Steed enters the rifle-raffle to head-off an African diplomat who plans on utilising the weapons in a coup d'etat.
Cast-- Col.Nsonga:Johnny Sekka; Adriana:Nicola Pagett; Conrad: Jonathan Burn; Giles:Roy Stewart.

#52: "Look (Stop Me If You've Heard This One) But There Were These Two Fellers..."(5/8/68 & 9/18/68)w:Dennis Spooner;d:James Hill
(No kiddin' - that's the title!) Construction company directors are being murdered one by one; among the confusing clues: an oversized footprint, a "magic" wand and a clown mask.
Cast-- Merry Maxie Martin:Jimmy Jewel; Jennings:Julian Chagrin; Marcus:John Cleese; Marler:Bernard Cribbins; Dessington:William Kendall; Seagrave:John Woodvine; Wiltshire:Garry Marsh; Sir Jeremy:Richard Young; Cleghorn:Bill Shine.

CONTINUED...

And for the record: episode #25 was rerun on 7/17/68.

# the WILD, WILD WEST

Created by Michael Garrison; associate producers: Richard Landau or Leonard Katzman;"A Michael Garrison Production" in association with the CBS television network. Filmed at CBS Studio Center, Studio City, California. Black & white. FIRST season...
Regular cast-- James West:Robert Conrad; Artemus Gordon:Ross Martin. w=teleplay writer;d=director; ep=executive producer; p=producer.

#1: "The Night of the Inferno" (9/17/65 & 12/31/65)
w:Gilbert Ralston; d:Richard Sarafian; p:Michael Garrison.
America's first secret agents, James West & Artemus Gordon, travel to the southwest frontier to sabotage the efforts of Juan Manolo, a bandit chieftan intent on claiming US territory as his own.
Cast-- Manolo:Nehemiah Persoff; Lydia Monteran:Susanne Pleshette; Wing Fat:Victor Buono.

#2: "The Night of the Deadly Bed" (9/24/65)
w:George Schenck & Bill Marks; d:Bill Witney; p:Fred Freiberger.
In Mexico, James West searches for a man names Florey whose henchmen murdered a secret service agent.
Cast-- Florey:J.D.Cannon; Catilla:Barbara Luna; Roxanne:Daniea D'Hondt; Jackson:Bob Herren.

#3: "The Night the Wizard Shook the Earth"(10/1/65 & 5/13/66)
w:John Kneubuhl; d:Bernard Kowalsky; p:Fred Freiberger.
West impersonates demolitions expert Prof.Nielsen in an unsuccessful attempt to save the scientist's life; in their first clash, West has underestimated that mite-sized malefactor, Dr. Loveless!
Cast-- Dr. Miguelito Loveless:(in this and subsequent episodes) Michael Dunn; Greta Lundquist:Leslie Parrish; Voltaire:Richard Kiel; Prof.Nielsen:Harry Bartell; Governor:William Mims.

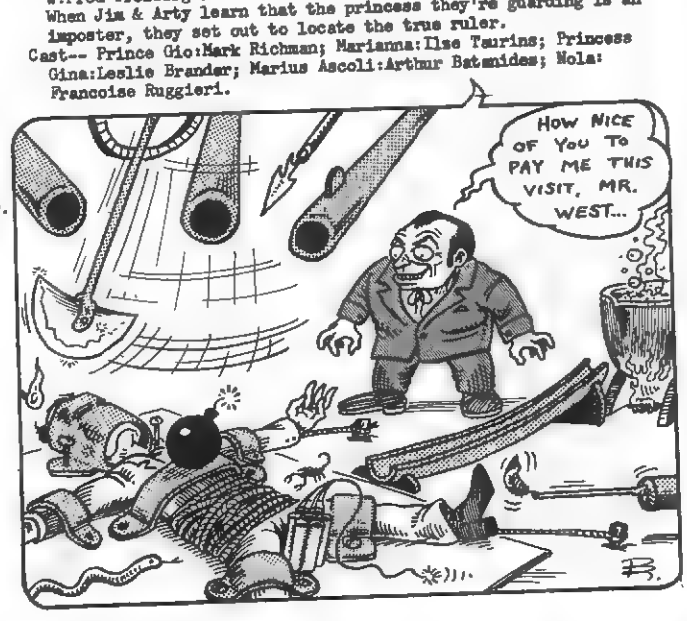
#4: "The Night of the Sudden Death" (10/8/65 & 4/29/66)
w:Oliver Crawford; d:Bill Witney; p:Fred Freiberger.
West & Artemus head for the US Mint - what the papers reported as an explosion was actually a cover for a theft of currency plates.
Cast-- Warren Trevor:Robert Loggia; Corinne Fox:Julie Payne; Janet Coburn:Antoinette Bower; Hugo:Sandy Kenyon; Foxx:Harlan Warde.

#5: "The Night of the Casual Killer" (10/15/65 & 5/6/66)
w:Bob Barbash; d:Don Taylor; p:Collier Young.
Jim & Arty are sent to do what the army failed to do: penetrate the stronghold of a corrupt political "boss" and bring him to trial.
Cast-- John Averly:John Dehner; Laurie Morgan:Ruta Lee; Marshall Kirby:Bill Williams; Mason:Len Lesser; Harper:Mort Mills.

#6: "The Night of a Thousand Eyes" (10/22/65 & 2/4/66)
w:Preston Wood; d:Richard Sarafian; p:Fred Freiberger.
Jim's only clue to the whereabouts of a gang of viscious Mississippi River pirates is a gambling chip found on a dead agent.
Cast-- Capt.Ansel Coffin:Jeff Corey; Jennifer Wingate:Diane McBain; Poavy:Donald O'Kelly; Oriana:Linda Ho; Crystal:Janine Gray; Arnold:Victor French.

#7: "The Night of the Glowing Corpse" (10/29/65 & 3/18/66)
w:Henry Sharp & Edmund Morris; d:Irving Moore; p:Fred Freiberger.
As the Franco-Prussian War rages in Europe, Jim fails to safeguard a canister of radioactive material that both sides want.
Cast-- Cluny Ormont:Kipp Hamilton; Lt.Renard:Phil Pine; Consul:Ron Whelan; Dr.Ormont:Oscar Beregi; Ironfoot:Charles Horvath; Sen. Hastings:Robert L. McCord; Cecile:Jayne Massey.

#8: "The Night of the Dancing Death" (11/5/65 & 5/27/66)
w:Fred Freiberger & Bill Tunberg; d:Harvey Hart; p:F.Freiberger.
When Jim & Arty learn that the princess they're guarding is an imposter, they set out to locate the true ruler.
Cast-- Prince Gio:Mark Richman; Marianna:Ilse Taurins; Princess Gina:Leslie Brander; Marius Ascoli:Arthur Batanides; Nola: Francoise Ruggieri.



#9: "The Night of the Double-Edged Knife" (11/12/65)
w:Stephan Kandel; d:Don Taylor; p:Collier Young.
If the Injuns' demand for $500,000 in gold (please, no beads) is not met, they'll kill 5 railroad workers per day till paid.
Cast-- Tennyson:Charles Davis; Gen.Ball:Leslie Nielson; American Knife:John Drew Barrymore; Sheila Parnell:Katherine Ross; Mike McGreavy:Elisha Cook, Jr.!; Penrose:Harry Townes.

#10: "The Night That Terror Stalked the Town"(11/19/65 & 6/17/66)
w:Rich Landau & John Kneubuhl; d:Alvin Ganzer; p:F.Freiberger.
In a ghost town peopled by lively sounds & lifelike dummies, Jim again meets his arch-enemy, that diminutive devil, DR. LOVELESS.
Cast-- Voltaire:Richard Kiel; Marie:Jean Hale; Antoinette:Phoebe Dorin; James:Chuck O'Brien.

#11: "The Night of the Red-Eyed Madmen" (11/26/65 & 5/20/66)
w:Stanford Whitmore; d:Irving J. Moore; p:Fred Freiberger.
In Mars, California, Jim infiltrates a secret army of fanatics dedicated to overthrowing the government -who allow no drop-outs.
Cast-- Gen.Grimm:Martin Landau; Sgt.Musk:Joan Huntington; Jenny: Shary Marshall; Otto:Gregg Hartell.

#12: "The Night of the Human Trigger" (12/3/65 & 6/3/66)
w:Norman Katkov; d:Justis Addiss; p:Fred Freiberger.
Jim & Arty travel to Ellenville where there will soon be an earthquake complements of the neighborhood demented geologist.
Cast-- Prof.Cadwallader:Burgess Meredith!; Faith Cadwallader: Kathie Browne; Thaddeus:Gregg Palmer; Hercules:Mike Masters; Sam:Bob Phillips; Aunt Martha:V.Sale; Porter:H.Patterson.

#13: "The Night of the Torture Chamber" (12/10/65 & 6/10/66)
w:Phil Saltzman & Jason Wingreen; d:Al Crosland; p:F.Freiberger.
Ordered to aid Gov.Bradford, Jim is unaware that he's being briefed by the governor's double - the real guv was kidnapped.
Cast-- Horatio Bolt:Alfred Ryder; Gov.Bradford:Henry Beckman; Miss Piecemeal:Sigrid Valdis; Durand:H.M.Wynant; Angelique:V.Ventura.

#14: "The Night of the Howling Light" (12/17/65)
w:Henry Sharp; d:Paul Wendkos; ep:Phil Leacock; p:John Mantley.
Jim is held captive by a Dr.Arcularis who plans to turn him into a crack assassin (which is not indicative of what he'll aim at).
Cast-- Arcularis:Sam Wanamaker; Ahkeena:Scott Marlowe; Thora: Linda Marsh; Rhodan:?

#15: "The Night of the Fatal Trap" (12/24/65 & 6/24/66)
w:Bob Barron & Jack Marlowe; d:Richard Whorf; p:Collier Young.
In order to put a band of Mexican outlaws out of business, West disguises himself as a wanted bandit (he does a lot of that).
Cast-- Tennyson:Charles Davis; Col.Vasquez:Ron Randall; Linda Medford:Joanna Moore; Viper:Joe Ruskin; Sheriff Cantrell:Don Briggs; Charlie:Walker Edmiston; Matt Dawson:Alan Sues?; Mark Dawson: Christian Anderson; Luke Dawson:Dal Jenkins;(da' Dalton Boys!)

#16: "The Night of the Steel Assassin" (1/7/66 & 7/22/66)
w:Calvin Clements/Steve Fisher;d:Lee Katzin;ep:Leacock;p:Mantley.
Jim encounters a former army officer whose injured body was mended with steel, and who is killing all the officers who served with him.
Cast-- Torres:John Dehner; Nina Gilbert:Sue Ane Langdon; Guthrie: Allan Jaffe; Dr.Meyer:Arthur Malet; Maria:Sara Taft; Pres.Grant: Roy Engel; mayor:John Launer; Gilbert:J.Pickard; bartender:B.Vesata.

#17: "The Night the Dragon Screamed" (1/14/66 & 8/12/66)
w:Kevin DeCourcey; d:Irv Moore; ep:Phil Leacock; p:John Mantley.
Opium & alien Chinese are being smuggled into San Francisco, and Jim's only clues are a tong insignia and a stale fortune cookie.
Cast-- Allenby-Smythe:Ben Wright; Princess Ching Ling:Pilar Seurat; May Li:Beulah Quo; Quong Chu:Philip Ahn!; Mo Ti:Benson Fong; Tsu Hsi:Nancy Hsueh; Wang Chung:Rich Loo(this cast reads like sound FX)

#18: "The Night of the Flaming Ghost" (1/21/66 & 7/8/66)
w:Bob Hamner/Preston Wood;d:Lee Katzin;ep:Leacock;p:Mantley.
Jim is told that the thief of government copper & kerosene is abolitionist John Brown-who's been smolderin' inna'grave since 1859.
Cast-- John Brown:John Doucette; Barbara Bosley:Karen Sharpe; Carme Vasquez:Lynn Loring; Luis Vasquez:Robert Ellenstein.

#19: "The Night of the Grand Emir" (1/28/66 & 7/29/66)
w:Donn Mullally; d:Irv Moore; ep:Phil Leacock; p:John Mantley.
Jim is taken prisoner by two men who tried to assassinate a mid-East ruler on a visit to America.
Cast-- Emir El Emid:Robert Middleton; Ecstasy La Joie:Yvonne Craig; T.Wigget Jones:Don Francks; Christopher Cable:richard Jaeckel; Dr. Mohammed Bey:Jim Lanphier; Drapeau:Tom Palmer; Clay:Ralph Gary.

#20: "The Night of the Whirring Death" (2/18/66 & 8/5/66)
w:Jackson Gillis/Leigh Chapman;d:Mark Rydell;ep:Leacock;p:Mantley.
Jim & Arty are guarding a wealthy citizen's millions when an explosion occurs & the cash's stolen by that midget miscreant, Dr.Loveless.
Cast-- Priscilla Ames:Pamela Austin; Gov.Lewis:Jesse White!; Bessie: Barbara Nichols; Bailey:Dick Reeves; Jeremiah Ratch:Norman Fell; Antoinette:Phoebe Dorin; John Crane:Val Avery.

#21: "The Night of the Puppeteer" (2/25/66 & 8/26/66)
w:Henry Sharp; d:Irving Moore; ep:Phil Leacock; p:John Mantley.
Jim has trouble convincing a supreme court justice that his life is in danger - until a puppet-show marionette pulls a gun on 'im!
Cast-- Zacariah Skull:Lloyd Bochner; Vivid:Imelda deMartin; Justice Chayne:John Hoyt; Dr.Lake:Nelson Olmsted; Mrs.Chayne:Sara Taft; waitress:Janis Hansen; butler:Jack Tygett.

#22: "The Night of the Bars of Hell" (3/4/66 & 7/15/66)
w:Bob Wright; d:Rich Donner; ep:Mike Garrison; p:Gene L. Coon.
Posing as a prison inspector, Jim hunts for clues to a outlaw band.
Cast-- Ragan:Arthur O'Connell!!; Jennifer McCoy:Indus Arthur; Kross: Paul Genge; Adams:Chet Stratton; Gideon McCoy:Elisha Cook, Jr.!; executioner:Milton Parsons; Borg:Bob Herron.

#23: "The Night of the Two-Legged Buffalo" (3/11/66)
w:John Kneubuhl; d:Ed Dein; ep:Mike Garrison; p:Gene L. Coon.
Jim is assigned to protect a pleasure-loving prince who is determined to visit a plush spa - where assassins eagerly await him.
Cast-- Prince:Nick Adams; Lady Beatrice:Dana Wynter; Claude Duchamps:Robert Emhardt; Vittorio:Paul Comi.

#24: "The Night of the Druid's Blood" (3/25/66 & 9/2/66)
w:Henry Sharp/Kevin DeCourcey;d:Ralph Senensky;ep:Garrison;p:Coon.
West is furious when his superiors refuse to allow him to investigate the death of a friend who burned to death before his eyes.
Cast-- Asmodeus:Don Rickles!; Astarte:Ann Elder; Sen.Waterford: Bartlett Robinson; Dr.Tristram:Rhys Williams; Perry:Sam Wade.

#25: "The Night of the Freebooters" (4/1/66 & 7/1/66)
w:Gene L. Coon; d:Ed Dein; ep:Mike Garrison; p:Gene L. Coon.
In ANOTHER ruse to penetrate ANOTHER renegade stronghold, Jim poses as an escaped convict & Arty as a corrupt Mexican colonel.
Cast-- Thorwald Wolfe:Keenan Wynn!; Rita Leon:Maggie Thrett; Enrique:André Philippe; Bender:Willie Campbell; Oldfield:Robert Matek; Egan:James Gammon; Richard Henry:Jim Connell;worker:J.Sterling.

#26: "The Night of the Burning Diamond" (4/8/66 & 8/19/66)
w:Ken Kolb; d:Irving Moore; ep:Mike Garrison; p:Gene L. Coon.
Jim is blamed when the Serbian Kara diamond, in his care, disappears in an explosion.
Cast-- Morgan Midas:Robert Drivas; Lucretia Ivronin:Christiane Schmidtmer; Baines:Dan Tobin; Serbian official:Vito Carbonara.

#27: "The Night of the Murderous Spring" (4/15/66 & 9/9/66)
w:John Kneubuhl; d:Richard Donner; ep:Mike Garrison; p:Gene Coon.
Who's trying to drive Jim West insane? None other than that runty reprobate himself, Dr. Miguelito Loveless.
Cast-- Kitten:Jenie Jackson; Antoinette:Phoebe Dorin; attendant: Leonard Falk (Robert Conrad's father).

#28: "The Night of the Sudden Plague" (4/22/66)
w:Ken Kolb; d:Irving Moore; p:Mike Garrison.
A mysterious epidemic paralyzes the townsfolk of several communities for 48 hours - and allows a gang of outlaws a free reign.
Cast-- Dr.Kirby:Theo Marcuse; Anna:Nobu McCarthy; Coley Rodman: H.M.Wynant; Gov.Hawthorne:Elliott Reid.

To be continued...

# A Sherlock Holmes TALKIES INDEX!

d = director; SH = Sherlock Holmes; JW = Dr. John H.Watson
PM = Prof.Moriarity IL = Ins.Lestrade

#1: "The Return of Sherlock Holmes";1929;Par.;71 min;d:Basil Dean.
SH:Clive Brook; JW:H.Reeves Smith; Prof.Moriarity:Harry Morey; Betty Lawford, Donald Crisp, Phil Holmes(no relation),Arthur Mack.

#2: "The Sleeping Cardinal";1930;1st Div.(British);75 min.;
d:Leslie Scott. Also known as "Sherlock Holmes' Fatal Hour" in US.
SH:Arthur Wontner;JW:Ian Fleming(no, a dif'ernt one); PM:Norman McKinnell; IL:Phil Newland; Minnie Raynor, Leslie Perrins.

CONTINUED AFTER NEXT PAGE...

#3: "The Speckled Band";1931;1st Div.;66 min.; d:Jack Raymond. SH:Raymond Massey!; JW:Athole Steward; Lyn Harding, Nancy Price.

#4: "Sign of the Four";1932;World-Wide;74 min.; d:Graham Cutts. SH:Arthur Wontner; JW:Ian Hunter; Isla Bevan, Gilbert Davis, Graham Soutten, Edgar Norfolk, Herbert Lomas, Clair Greet.

#5: "The Missing Rembrandt";1932;1st Div.;72 min.;d:Leslie Hiscott. SH:Arthur Wontner; JW:Ian Fleming; Miles Mander, Francis Sullivan; Dino Galvani, Jane Welsh, Phil Newland, Anthony Holles.

#6: "Hound of the Baskervilles";1932;1st Div.;72 min.; d:V.Gareth Gundrey. SH:Robert Randall; JW:Fred Lloyd; Heather Angel, John Stuart, Reginald Bach, Wilfred Shine, Sybil Jane, Henry Hallett.

#7: "Sherlock Holmes";1932;Fox;65 min.; d:William K. Howard. SH:Clive Brook; JW:Reginald Owen; PM:Ernest Torrence; Alan Mobray, Miriam Jordan, Howard Leeds, Herbert Mundin, Monty Shaw.

#8: "A Study in Scarlet";1933;World-Wide;70 min.; d:Edwin Marin. SH:Reginald Owen(SH in #7); JW:Warburton Gamble; IL:Alan Mowbray; Anna May Wong, Tempe Pigott, Billy Bevan, June Clyde, Doris Lloyd.

#9: "The Triumph of Sherlock Holmes";1935;Olympic;75 min.; d:Leslie S. Hiscott. SH:Arthur Wontner; JW:Ian Fleming; PM:Lyn Harding; Leslie Perrins, Jane Carr, Charles Mortimer, Minnie Raynor.

#10:"Silver Blaze";1936;Twinkenham;66 min.; d:Tom Bentley. (Released in US as "Murder at the Baskervilles";1941;Astor. SH:Arthur Wontner; JW:Ian Fleming; PM:Lyn Harding; IL:John Turnball; Robert Horton, Laurence Grossmith, Judy Gunn.

******* ******* *******

I: "The Hound of the Baskervilles";1939;20th Cen.;80 min. d:Sidney Lanfield. SH:BASIL RATHBONE; JW:NIGEL BRUCE; Mrs.Hudson:Mary Gordon(the 3 preceding roles & players are repeated in #I-XIV of this section); Richard Greene, Wendy Barrie, Lionel Atwill, John Carradine, Barlowe Borland, Beryl Mercer, Mort Lowry.

II: "The Adventures of Sherlock Holmes";1939;20th;85 min.; d:Alfred L.Werker. PM:George Zucco; Ida Lupino, Henry Stephenson, H.E.Clive, Alan Marshall, Terry Kilburn, George Beatty, Peter Willes.

III: "Sherlock Holmes & the Voice of Terror";1942;Universal(as are the remaining #III-XIV);65 min.; d:John Rawlins. Evelyn Ankers, Reginald Denny, Henry Daniell, Montague Love.

IV: "Sherlock Holmes & the Secret Weapon";1942;68 min.; d:Roy William Neill. PM:Lionel Atwill; IL:Dennis Hoey; Kaaren Verne, Harold De Becker, William Post,Jr., Paul Fix, Robert O.Davis.

V: "Sherlock Holmes in Washington";1943;71 min., d:Roy Neill. Marjorie Lord, Henry Daniell, George Zucco, Thurston Hall, John Archer, Gavin Muir, Edmund MacDonald, Don Terry, Brad Page.

VI: "Sherlock Holmes Faces Death";1943;68 min.; d:Roy Neill. Milburn Stone, Hillary Brooke, Halliwell Hobbes, Arthur Margetson, Dennis Hoey, Gavin Muir, Frederic Worlock, Olaf Hytten.

VII: "Sherlock Holmes & the Spider Woman";1944;62 min.;d:Roy Neill. Gale Sondergaard(as Spidey)IL:Dennis Hoey,Vernon Downing, Alec Craig, Arthur Hohl, Teddy Infuhr.

VIII:"The Scarlet Claw";1944;74 min.; d:Roy William Neill. Gerald Hamer, Paul Cavanagh, Arthur Hohl, Miles Mander, Kay Harding, David Clyde, Ian Wolfe, Victoria Horne.

IX: "The Pearl of Death";1944;67 min.; d:Roy William Neill. Dennis Hoey(always IL); Evelyn Ankers, Miles Mander, Ian Wolfe, Charles Francis, Holmes Herbert, Richard Nugent, Rondo Hatton.

X: "House of Fear";1945;68 min.; d:Roy William Neill. IL:Dennis Hoey; Paul Cavanagh, Aubrey Mather, Holmes Herbert, Harry Cording, Sally Shepherd, Gavin Muir, Florence Hillier.

XI: "The Woman in Green";1945;68 min.; d: Roy William Neill. PM:Henry Daniell; Hillary Brooke, Paul Cavanagh, Matthew Boulton, Eve Amber, Frederic Worlock, Morton Lowry, Leslie Vincent.

XII: "Pursuit To Algiers";1946;65 min.; d:Roy William Neill. Marjorie Riordan, Rosiland Ivan, Martin Koslek, John Abbott, Frederic Worlok, Morton Lowry, Leslie Vincent, Gerald Hamer.

XIII:"Terror By Night";1946;60 min.; d:Roy William Neill. IL:Dennis Hoey; Alan Mobray, Renee Godfrey, Billy Bevan, Boyd Davis, Frederic Worlock, Layland Hodgson, Geoffrey Steele.

XIV: "Dressed To Kill";1946;72 min.; d:Roy William Neill. Patricia Morison, Edmund Breon, Frederic Worlock, Carl Harbord, Patricia Cameron, Tom P.Dillon, Harry Cording, Topsy Glyn.

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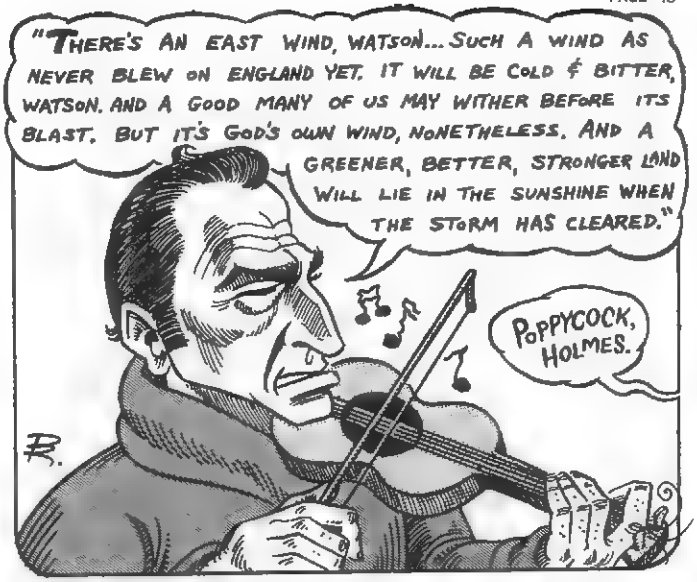
#11: "The Hound of the Baskervilles";1959;Hammer/Columbia;84 min.; d:Terrence Fisher. SH:Peter Cushing; JW:Andre Morell; Christopher Lee, Miles Malleson, Marla Landi, David Oxley, Francis De Wolff.

#12: "A Study in Terror";1966;Columbia;94 min.; d:James Hill. SH:John Neville; JW:Donald Houston; John Fraser, Anthony Quayle, Robert Morley, Barbara Windsor, Adrienne Corri, Frank Finlay.


"THERE'S AN EAST WIND, WATSON... SUCH A WIND AS NEVER BLEW ON ENGLAND YET. IT WILL BE COLD & BITTER, WATSON. AND A GOOD MANY OF US MAY WITHER BEFORE ITS BLAST. BUT IT'S GOD'S OWN WIND, NONETHELESS. AND A GREENER, BETTER, STRONGER LAND WILL LIE IN THE SUNSHINE WHEN THE STORM HAS CLEARED."
POPPYCOCK, HOLMES.
R.

#13: "The Private Life of Sherlock Holmes";1970;UA;125 min.; d:Billy Wilder. SH:Robert Stephens; JW:Colin Blakely; IL:George Benson; Stanley Holloway, Christopher Lee, Irene Handl, Genevieve Page, Clive Revill, Tamara Toumanova, Peter Madden.

#14: "They Might Be Giants";1971;Universal;88 min.; d:Tony Harvey. George C. Scott (as a deranged judge who thinks he's SH); Joanne Woodward(as Dr.Mildred Watson); Jack Gilford, Lester Rawlins, Al Lewis, Rue McClanahan, Ron Weyland, Clive Clark.

#15: "The Hound of the Baskervilles"(TV movie);1972(2/12/72); ABC;90 min.; d:? SH:Stewart Granger; JW:Bernard Fox; William Shatner, Ian Ireland, Anthony Zerbe, Sally Ann Howes.

UNABASHED PLUG #1: Jerry Bails, who is always very generous in sending me various & sundry data on "golden-age" comics, has a number of publications WELL worthy of your attention. "The Who's Who of American Comic Books", vol.I(A-F):$5.00; & vol.II(G-M):$6.00. Also, there's a reprint of the classic "Collector's Guide to the First Heroic Age", a directory to "golden-age" super-heroes, for $4.00. (35¢ postage on all orders from Jerry at 487 Lakewood Blvd., Detroit, Michigan, 48215.) But Jerry's famous works certainly don't need a cheap shill like me!

UNABASHED PLUG #2: Craig Henderson, the TV expert-extraordinaire who furnishes the all-important writer/director/producer data for my TV indexes, also has some publications for TV & movie fans whose tastes lean towards the spy/adventure motif. Craig's monthly newsletter FOR YOUR EYES ONLY is a mere dollar for 4 issues (now THAT'S reasonable!) and the tenth issue of his FILE 40 magazine will soon be available for 'nother dollar. Send your orders to Craig at 13301 Zircon Drive, Bowie, Maryland, 20715...or I'll kill you.

UNABASHED PLUG #3: Actually, the most altruistic thing that I can say about this third miserable wretch is that his fallacious reporting and pretentious wit are surpassed solely by his talent at commiting drastic fubars; nonetheless, send all questions (on comics, TV, movies, SF, etc.) plus 10¢ stamps, additions, and corrections to him at:

Keno Don Rosa; 7410 Woodhill Valley Rd.; Louisville, KY; 40222

TRIVIA:TRIVIA:TRIVIA:TRIVIA:TRIVIA:TRIVIA:TRIVIA:TRIVIA?:TRIVIA:

The first and only fellow to answer both parts of last issue's King Kong Kwestion was Dave Carson, who's apparently not content with merely drawing beautiful covers for RBCC(#115). In the 1933 movie and the MYSTERY magazine serialization, Capt.Englehorn's ship was known as the S.S.Venture; but in the novel by Delos W. Lovelace the freighter was called the S.S.Wanderer. And the Norwegian captain who gave Carl Denham the directions to Skull Island was Nils Hellstrom (same as the scientist in "The Hellstrom Chronicles")...I thought I could trick ya' with that part B! Hellstrom was never identified in "King Kong", but he was a major character in "Son of Kong"!

NEW QUESTION: I just couldn't come up with a suitable TV query on "Mission: Impossible"(you probably found my caricatures rather poor, but that IS who my mast-head was supposed to be). So I chose another subject, however unworthy, from the TV section this issue:

* A:What were the words to the theme song on "Capt.Nice"(not too tuff)? *
* B:What were (& I'm finally supremely confident I've stumped you on this one!) all the lyrics to the theme song on "Mr.Terrific"?????Hah-hah! *

Be seeing you...

Don Rosa

# ZIP COMICS

64 PAGES OF EXCITING FEATURES

No. 7

## STEEL STERLING MAN OF STEEL

AUG.
10¢

# A Nostalgic Look at

# A MLJ PUBLICATION

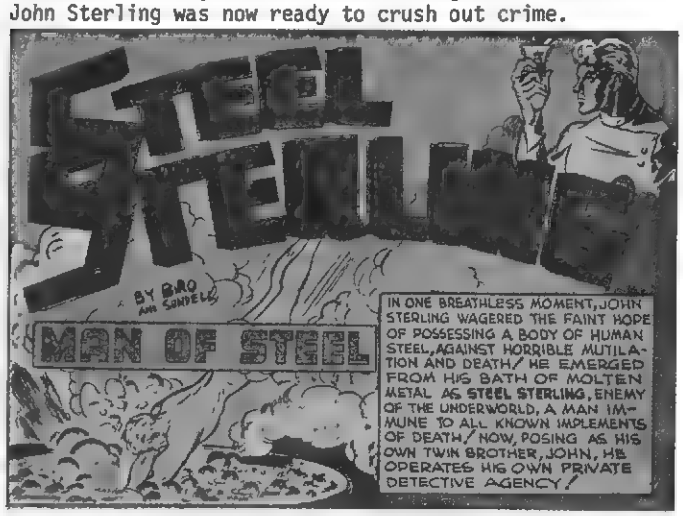
## By Raymond Miller

ZIP COMICS

After introducing to the reading public BLUE RIBBON, TOP-NOTCH and PEP COMICS, MLJ decided to give it one more go. So one month after PEP COMICS #1 hit the stands and just four short months since BLUE RIBBON COMICS first appeared, their fourth title, ZIP COMICS #1, dated Feb. 1940 was on the stands. Now MLJ had four monthly titles going for them.

Charles Biro had been with MLJ since the start and had been drawing both Serg. Boyle and Corp. Collins, but he had yet to have a crack at a super hero, but that would all change with ZIP #1. He would not only do a super hero, but it would be a first rate hero to boot. On the cover of ZIP #1 was a new red and blue costumed hero - Steel Sterling, Man of Steel. Yep, there was now another Man of Steel. Superman didn't have a monopoly on that slogan.

John Sterling's father had been killed by gangsters and John had vowed, as all good guys do, to right the wrong. So young John went about studying chemistry in order to find a protection for himself when he would be ready to begin his battle with the underworld. After months of work he finally developed a chemical formula. He then made a cauldron of molten metal, covered his body with the chemical, posed a few moments above the molten metal, then plunged into it for the realization of his greatest ambition...or death. He survived the ordeal and Steel Sterling was born. A man with the resistance, the magnetism and the strength of steel. John Sterling was now ready to crush out crime.


STEEL STERLING
BY BIRO AND SANDELL
MAN OF STEEL
IN ONE BREATHLESS MOMENT, JOHN STERLING WAGERED THE FAINT HOPE OF POSSESSING A BODY OF HUMAN STEEL, AGAINST HORRIBLE MUTILATION AND DEATH. HE EMERGED FROM HIS BATH OF MOLTEN METAL AS STEEL STERLING, ENEMY OF THE UNDERWORLD, A MAN IMMUNE TO ALL KNOWN IMPLEMENTS OF DEATH. NOW, POSING AS HIS OWN TWIN BROTHER, JOHN, HE OPERATES HIS OWN PRIVATE DETECTIVE AGENCY!

SPLASH PANEL FROM ZIP COMICS #7

Unlike most super heroes who had two seperate identities, John decided to be two people at once, Steel Sterling and his twin brother John Sterling. As John he opened up his own Private Detective Agency. By issue #4 Steel was joined by Dora Cummings who later would know John and Steel were the same person. Unlike most female characters, Dora was not a regular except for a few appearances, and she would all but vanish from the series after 1940.

Clancy the Cop started appearing in the Steel Sterling strip around #6 and was soon joined by Alec (looney) Lumar in #9. Clancy was the typical short, fat cop with an oversized nose which seemed to be the type of policeman most artists of the forties enjoyed drawing. On the other hand Looney was the thin, stupid type which made them a perfect Laurel and Hardy type and a headache for Steel in many of his cases. Looney and Clancey even rated their own starring series in JACKPOT COMICS 6-9

Around #19 Steel, Clancey and Looney began a good will tour of South America and were still there in #20. By #23 they were in Hawaii. Even as early as #20, Nov. 1941, months before we entered World War 2, Steel was fighting the Germans. In fact, Hitler was on the cover of #20. More Germans appeared on the cover of #23.

ZIP COMICS
STEEL STERLING
MAN OF STEEL
A MENACE SO GIGANTIC THAT MAN'S MIND REELS AT THE THOUGHT, A DREAD MONSTER WHOSE NAME STRIKES TERROR INTO THE HEARTS OF THE BRAVEST - THIS IS BARON GESTAPO... AND IN ALL AMERICA THERE IS NONE TO STAND AGAINST HIM - NONE BUT THE MIGHTIEST OF MORTALS..... STEEL STERLING!
U.S.A.

Shortly after #9, Steel gave up his double identity bit and by #12 he was Steel in or out of costume. Issue #27 was the first issue Steel Sterling did not appear in the lead story. In fact he was regulated back to the third spot with The Web and Blackjack in the #1 and two slots but didn't hurt much in a book with three top strips and he would miss the lead spot in 29-32 as well but never again.

But when the reader came face to face with that Steel Sterling splash page in #27, they would meet up with a menace so gigantic, that his very name would strike terror into the bravest of hearts, the dreaded Baron Gestapo. Baron Gestapo was a monster dressed in a blue/black tight costume with gray trunks, boots and gloves. On his chest was a flaming red swastika emblem. His face was one you would not easily forget having a large mouth with fang-like teeth, a monical in his right eye and short yellow hair. He wasn't beyond killing anyone, not even his own men. But he was never a match for the Man of Steel. He was back in #28, this time helping the Japanese. In #29 a new German costume menace named The Hyena appeared to battle Steel. Dora Cummings was in this story and she almost met her death at the hands of The Hyena, but he met his death instead.

By issue #35 Looney had become a member of the US Army, but was still a vital part of the stories, but Dora had once again vanished from the stories and by issue #39 Steel was the only character in ZIP worth buying the book for.

The longest running strip in ZIP COMICS, except for Steel Sterling, was Zambini, the Miracle Man by Ed Waxler and Joe Blair. Zambini got his magic from the Magic Amulet he wore about his neck. A gesture, or words and a rub of the amulet and he could perform all sorts of tricks of magic. After Waxler other artists like Bob Montana, Paul Reinman, J. Phillips and Sam Cooper did the art. Zambini was in ZIP #1-35.

Zambini
THE
MIRACLE
MAN
EACH YEAR AT THIS TIME, ZAMBINI TOURS THE STRONGHOLDS OF MAGIC IN FOREIGN COUNTRIES, IN ORDER TO KEEP ABREAST OF THE SORCERERS WHO DEAL IN BLACK MAGIC! THE MIRACLE MAN FIRST VISITS THE LAND OF THE MAGIC-MAKERS OF MOROCCO!!

ZIP was still lacking from the start what the other three titles had all along and that was a solid back up feature. BLUE RIBBON had Mr. Justice and Rang-A-Tang, PEP had The Shield and The Hangman and TOP-NOTCH had The Wizard and Black Hood, so with #10 Jan. 1941 MLJ introduced what they hoped would be a good number two strip in Dicky in the Magic Forest, the adventures of a young boy named Dicky Farenwell who lived in an imaginary world. The Magic Forest surrounded Panora, and Panora surrounded an independent city called Madowa, and Madowa was rotten to the core. That's where Dicky has his adventures. But the strip was not a success as a second feature so the call went out for a new costume hero and that call was answered in the form of Black Jack.

On the cover of ZIP COMICS #20, Nov. 1941, one would see Steel Sterling with his arm around a new red clad crime fighter and introducing him to the readers as Black Jack.

Lucky Lavitto was King of the Underworld and was always calling on a fortune teller to hear what he had heard year after year, that he was still Boss of the town, but this time fate had shuffled the cards and a warning in the cards told him his days as the gang Chieftain were numbered. The Jack of Spades card had appeared and warned the Blackjack was coming into his life to ruin him. Lavitto laughed it off and he and his gang went out and robbed a bank, killed a cop and made their getaway, leaving behind one of their own men shot in the robbery. Later, at Detective Headquarters one Jack Jones was playing his favorite card game which was "Blackjack" when another Detective named Baxter came in and started horsing around, kidding jones about his silly card game. Because of this game Jones was nicknamed "Blackjack" Jones. This kidding was interupted when the Chief entered and sent Jones, Baxter and another Detective to the bank to question the wounded robber. Before the gangster died he told the Detectives that the gang was hiding out at the old Larson Mansion. When they arrived they discovered it was a trap and Baxter was a member of Lavitto's gang. Jones was slugged and tossed into a hole in the wall with a Jack of Spades card, and the hole was cemented over. The other Detective was dumped into the river. An hour later Jack Jones awakened only to find himself sealed in and fast running out of air. He was too weak to break out. Discovering the card that the gang had left he slowly worked the card edgeways through the cement till it fell through leaving a crack that left in enough air for him to breathe for awhile. Later an old man entered the Mansion and spotted the card and the slit in the wall and saved Jack. The man was Larson, and he was born in that Mansion and he wanted to make a suggestion to Jack, which was: Since the gangsters and even the world at large believed Jack was dead, why not take advantage of that belief. Criminals were afraid of the Unknown so why not become a crime fighter using nickname Blackjack? So adding a red and gray costume, Jack Jones became BLACK JACK.

Black Jack made his first appearance at a time when the costume hero was just coming into his own and with the art of Al Cammarata who had brought The Black Hood to such great heights, it was only natural that Black Jack would be an instant hit also. While he would be co-featured on the covers of ZIP from #20 thru 27 and 31, he was the only major MLJ hero never to appear in the lead story in a comic. In the case of ZIP COMICS that spot was always taken by Steel Sterling and for awhile by The Web.

Black Jack's most reknowned adversary was a weird figure with a spine-chilling mask like face that told nothing and gave no quarter and he was as cunning as a fox and as ruthless as the devil himself. His name was Poker Face. Black Jack came up against him for the first time in ZIP #23. In #27, which was the last Black Jack story with Camy art, Black Jack met up with Black Seven, a villain who had the devilish luck with the number 7. Bobby King took over the art in #28 as Black Jack continued his fight with Black Seven. He finally defeated him when Black Seven fell into a pit full of spikes. "Red" Holmdale was the artist in #29 and by Black Jack's final appearance in #35, March 1943, Sam Cooper was doing the art.

Not to rest on their laurels with two hits, MLJ decided to try their luck again with #27, July 1942. There on the cover of 27 were Steel Sterling and Black Jack introducing a new hero called The WEB. The Web was one of the last costume heroes MLJ would introduce (only Captain Commando and Red Rube followed) in any of their books.

When the reader flipped open the cover he or she would look upon a new green and yellow clad hero sporting some of the best art to ever grace the pages of any MLJ comic book. Yes, it was The Web. The Web was originally created to become the new strip in TOP-NOTCH

ZIP COMICS
PAGE 3
The
SPIN YOUR WEB OF CRIME, YOU CREATURES OF EVIL! YES, SPIN IT STRONG, SPIN IT CLEVERLY, SPIN IT ANY WAY YOU WILL! BUT THIS IS YOUR WARNING. YOU ARE WEAVING ABOUT YOU A MESH FROM WHICH THERE IS NO ESCAPE... A TRAP OF YOUR OWN MAKING. YOU CAN'T ESCAPE THE WEB!
The Black Dragon of Death," SINISTER, MOCKING, RUTHLESS AGENT OF THE TREACHEROUS JAPS! NO GREATER SCOURGE HAS EVER PLAGUED OUR LAND. NO GREATER FOE WILL THE WEB EVER ENCOUNTER... OUR OPENING SCENE, IN THE LAIR OF THE Black Dragon, WHERE HIS MEN ARE "PLAYFULLY" AT WORK.

SPLASH FROM ZIP #27

COMICS but when that book changed it's format and became T-N LAUGH, The Web was put in ZIP COMICS. John Cassone was at his best on the first Web story. He had been doing art for both Fiction House and Hillman prior to this. Here was art one would expect to see in a Quality comic, in fact the story looked as if Quality's Al Bryant could have inked it. When one started to read the story the first thing they read was: "Spin your web of crime you creatures of evil! Yes...spin it strong, spin it cleverly, spin it any way you will! But this is your warning...You are weaving about you a mesh from which there is no escape...A trap of your own making. YOU CAN'T ESCAPE THE WEB!"

The first story dealt with The Web and Rose Wayne fighting the ruthless Jap agent The Black Dragon of Death. After the adventure was over Rose told The Web she knew who he really was, and she promised she would keep his secret a secret if he told her how he became The Web. So the reader was advised not to miss the next issue for the secret of The Web.

The Web made his second appearance in ZIP #28, August 1942. The story opened with Prof. Raymond explaining to Rose how he became The Web. The art was by Irving Novick and had a chilling resemblance to the art of Simon and Kirby. Prof. Raymond told Rose that many years ago there were two brothers named Tom and John. Tom was a rough neck, while John was just the opposite. One day John was returning home from school and ran across Tom (who was almost a double for The Boy Commandos' Brooklyn) who had just robbed a store. John tried to beat some sense into Tom and later that evening the police came and took Tom away. This turn of events made John resolve to study the criminal mind and as years passed, he became an authority and lecturer on criminology. Years later, Tom escaped from jail and went to his brother for money only to be recaptured in John's home by the law. Then and there John made up his mind that criminals can't escape their own web of crime, so he became The Web. After John Raymond finished telling Rose the origin of the Web, the readers were introduced to a gray and purple clad villain known as Count Berlin who sets out to kill Prof. Raymond. Attacking the Prof. in his home, Count Berlin sets fire to the house and leaves Raymond trapped in the inferno, only to be saved by Rose who had returned for something she had forgotten. As the Web, Raymond went out and rounded up Count Berlin and his gang of Nazis.

The art of John Cassone was back with ZIP #29 when the Web battles the Nazis to save the life of Poster Michel in Nazi occupied France. After #29 Irving Novick became the regular Web artist. In #35 The Web brings a killer to justice who went about killing people in search of a book which had stolen money hidden inside it.

The Web made his last appearance in ZIP #38, July 1943 in a story called "The Man Who Went Nowhere", a fitting title since The Web also went nowhere after that.

ZIP's version of Archie Andrews was Wilbur Wilkin. Looking a lot like Archie, Wilbur was one of MLJ's top sellers during the forties and fifties appearing in 90 issues of his own book as well as in other titles, Wilbur started in ZIP #18, Sept. 1941, and was in all issues through #45, April 1944.

A flood of humor strips began with issue #36 April 1943 with the arrival of Senor Banana, a south of the border comedian; the Applejacks, a pair of Slaphappy twins; Woody Woodpecker (no relation to the Woody) and Joe Edward's Chimpy.

Issue #39, Aug. 1943, introduced what must go down in comic heroes history as the most unoriginal and poorest drawn of any super hero from a major company (as well as any minor) in the form of Red Rube. This was MLJs last attempt at a costume hero and they should have stopped when they were ahead. One does not try to introduce a new hero when you are trying to phase out the few remaining ones you already have.

Young Rueben Rueben, a runaway orphan had been endowed by his ancestral Ghost with the greatest of powers. By merely calling the words "Hey Rube" these forces became his. With these powers he dedicated himself to fight for what was right in the world. Billy Batson calling Shazam and becoming Capt. Marvel was first and by far the better than anything this strip had going for it. Bill Vigoda's art was uninspired and was very cartoonish and the panels were almost void of any background at all. Vigoda was a much better artist than he was on Red Rube and one could see what he could really do, such as on the strip called "The Flying Dragons" in ZIP #46, Feb. 1944. But with the Red Rube stories he used so few lines that it looked like he could have finished a ten page story in just a couple hours. But as bad as the strip and character was, he managed to appear in all issues of ZIP from #39 through the last issue which was #47 Summer 1944 - and to end his career he was given two stories in #47. He also shared the covers with Steel Sterling on #40, 41, 46, 47 and was solo on #42-45.

So came to an end, MLJ's fourth title.

# YE OLDE FANZINE SHOPPE

SEND ALL ORDERS TO: JAMES VAN HISE, 1014 Salzedo, Apt. #10, Coral Gables, Fla. 33134

CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

THE MONSTER TIMES STAR TREK SPECIAL #2 = $1.50 - Large size devoted entirely to STAR TREK featuring profiles of every cast member with many excellent and little seen stills.

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1
SET #2

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

THE COLLECTOR #14 = 75¢ - Articles by Dwight Decker and Duffy Vohland, art by Hanley and Fantucchio.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

SPECIAL EDITION SERIES #1 = $10.00 - This 324 page volume reprints every Captain Marvel story from WHIZ COMICS #7-28 including the famous Captain Marvel vs. Spy Smasher serial and even the origin of Capt. Marvel Jr. Full color front and back covers from original issues of WHIZ.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

DR. STRANGE = 75¢ - Full Color cover print by John Adkins Richardson, 8 1/2 X 11.

STAR TREK: ENTERPRISE VS. KLINGON BATTLE CRUISER = 75¢ - Full color cover print of a beautiful painting by Morris Scott Dollens, 8 1/2 X 11.

THE EYE #1, 2 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

FUNNYWORLD #16 = $1.50 - Special Carl Barks issue! Cover painting by Barks in full color, article on his unpublished stories including previously unpublished art such as classic nudes and political cartoons, final installment of Barks bibliography covering his rare giveaways and premiums, as well as articles on animation and animators, Little Lulu's John Stanley, underground comix in Europe, back cover by John Fawcett, and much more!

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

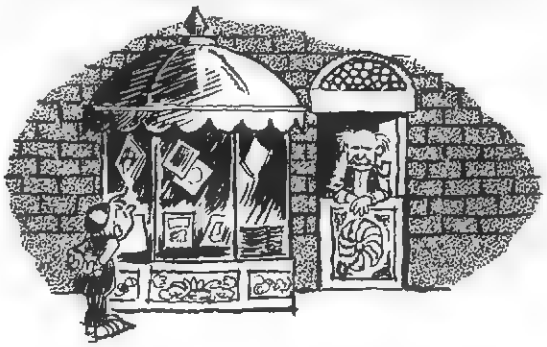
ESTEBAN MAROTO POSTERS = $2.50 ($3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

# Ye Olde Fanzine Shop





SEND ALL ORDERS TO: JAMES VAN HISE, 1014 Salzedo, Apt. #10, Coral Gables, Fla. 33134

FANDOM ANNUAL #3 = $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Joe Kubert (TOR), Reed Crandall (The Ray), Basil Wolverton; a thirty page spread on EC including Wally Wood SF covers and an indepth article by Rich Hauser. There are also articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground Comix and more. Interviews with Hal Foster and Gary Trudeau (DOONESBURY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, twelve installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin], June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which (VINTAGE FUNNIES) reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

GOLDEN AGE COLLECTOR #1 = $1.50 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

THE NEAL ADAMS INDEX = $2.25 - This is an index to all of Neal Adams work, covering comics, advertising and fanzines. There is also a great deal of his art printed here which was previously unpublished, including some fine drawings done for "Warp" as well as an exceptional X-MEN cover that Marvel rejected. This also has both an Adams wraparound cover and centerspread as well as two pages of Adams own views on comics, selected characters and the comics industry. Extremely impressive.

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11 1/2 X 17 1/2 posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Balduur" and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a cardboard envelope. Add $1.00 for first class.

MONSTER TIMES #1 $2.00, #3,4,5,6 = $1.00 each, #11 (PLANET OF THE APES), #12 (GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

EC REPRINTS = $1.25 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25 and VAULT OF HORROR #26.

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $4.00 and Vol. #2 = $6.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = $1.00 - D. Bruce Berry art, early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

# Ye Olde Fanzine Shop

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STERANKO'S MEDIASCENE #9 = $2.00 - Special All-Hero issue featuring articles and photos from the new DOC SAVAGE film, ZARDOZ, centerspread painting of Steranko's "Talon" and much more including indepth news on comics, films and paperbacks.

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:

"MORE Official Adventures of BATMAN & ROBIN" [three episodes]
"The Official Adventures of MANDRAKE AND THE PHANTOM" [one episode of each hero]
"The Official Adventures of AQUAMAN, THE FLASH AND GREEN LANTERN" [one episode of each hero]

FILMS FANTASTIQUE = $2.50 - The first five "Films Fantastique" columns by James Van Hise with additional stills and a pictofiction retelling of the film THE TIME MACHINE with ten fine stills. Front cover in color from the movie THE DAY THE EARTH STOOD STILL.

THE SPIRIT #2 =$1.00- This fine issue features four Spirit adventures guest starring P'Gell from 1946 & 47 as well as a brand new four page Spirit story from a script Eisner wrote in 1950 but never used until now. The color wraparound cover by Eisner is also brand new and really beautiful!

ADULT COMIC

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!

ADULT COMIC

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!

ADULT COMIC

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!

THE MONSTER TIMES #20 = $1.50 - Unavailable from the publisher, we have a number of copies available of this issue which has large sections on STAR TREK and 20 MILLION MILES TO EARTH including a pull out color STAR TREK poster.

COLOR STAR TREK STILLS = $2.50 each - 8 X 10, one each of Capt. Kirk and Mr. Spock in full color!

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

TREK, THE MAGAZINE FOR STAR TREK FANS = $1.50 - Tabloid size, just published, chock full of choice stills, some full page size, front and back covers by Morris Scott Dollens, a history of the Klingon Empire, A Star Trek index [with each episode rated], a list of Star Trek clubs and much more.

**NEW**

CINEFANTASTIQUE Vol.3 #4 = $3.00 - The finest film magazine ever published. On slick paper with several pages of full color stills from FLESH GORDON, YOUNG FRANKENSTEIN, THE EXORCIST and DARK STAR. Many fine, indepth articles on all these films as well including interviews with Jason Miller, Dick Smith [Exorcist make-up man], Mel Brooks, William Friedkin. Also an article on THEM with many stills. Also film reviews and stills from many new films, plus news and more!!

STERANKO'S MEDIASCENE #10 = $2.50 - Special DOUBLE-SIZE issue devoted entirely to SCIENCE FICTION! Features art by Wally Wood, two full tabloid pages of an unpublished beautiful SF strip by Al Williamson, a full page drawing by Steranko and a poster size Six Million Dollar Man drawing by Mike Hinge. Articles cover SF on television, in movies and in EC comics. A large amount of news on coming films, comics and paperbacks.

GOLDEN AGE REPRINTS = $3.00 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, AIR FIGHTERS #2, SPECIAL #1, ALL STAR COMICS #2, &4, MILITARY COMICS #1, WHIZ #1, CAPTAIN MARVEL #1 & #2, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, POLICE #1, ALL SELECT #1, PEP COMICS #17 and SILVER STREAK #1.

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben,8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #5 = $2.50 - Special double size issue on the sword & sorcery theme, packed with page after page of barbaric splendor. Stories, articles, features and facts about swordplay and savagery in comics, films and pulps. A plentitude of art by Barry Smith, Wally Wood, Kirby & others.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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THE COLLECTOR #29 = $3.00 - A one hundred page issue! Color covers by Robert Kline on Star Trek, also a long article on the animated version with many preproduction drawings and information. There's also an article on the CAPTAIN MARVEL serial, an interview with Walter Koenig, pulp articles by Bob Weinberg and others, as well as fantastic art by Steve Fabian, John Adkins Richardson and Ken Barr as well as many others.

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Ken Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8 1/2 X 11, 120 pages in FULL COLOR! All new Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

THE SPIRIT #1 [WARREN PUBLICATIONS]= $2.50 - Contains eight Spirit adventures by Will Eisner. Seven are flawlessly reprinted in black & white from the original art. The eighth is a BRAND NEW Spirit strip by Eisner in full color with the color done by Richard Corben. It is easily one of the finest publications to come out in years!

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, SPY SMASHER, CAPTAIN AMERICA, DRUMS OF FU MANCHU.

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new SF disaster films (Towering Inferno, Phase IV, Earthquake), an article on coming pulp hero reprints, centerspread is new SF painting by Steranko. Plus the usual news of coming comics, paperbacks and films.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: THE MASKED MARVEL, DARKEST AFRICA, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [ 8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#22 = $1.25 [Six complete strips by Al Williamson: "Upheaval", "Invasion from the Abyss", "Death In Deep Space", "Land of the Living Dead", "Menace From The Stars" and "Skull of the Sorcerer". Wraparound color cover by Morris Scott Dollens]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

STREET COMIX #1 PRESENTS RIP KIRBY = 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON = 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

THUNDA #1 = $12.50 - This is a deluxe 9 X 12 reprint of the entire issue of THUNDA #1 by Frank Frazetta, printed on heavy stock from the original art in black and white with a color cover. The original comic now sells for $100. This is a volume you'll be able to keep and treasure for a long time to come.

STERANKO'S MEDIASCENE #8 = $2.00 - Special "Pin Up Girls" issue featuring a pictorial history of Pin Up Girls from pulps, movies and magazines, two illustrations (paintings) by Steranko including centerspread as well as news on comics, paperbacks, movies (all illustrated with cover repros) including full tabloid repro of a brand new Frazetta Burroughs paperback cover, and more!

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